

THIS LIVABLE, FRIENDLY OLD-ENGLISH DINING-ROOM IS MORE THAN JUST A PLACE TO SERVE MEALS. WE WILL GLADLY SEND COMPLETE SPECIFICATIONS ON REQUEST.

HOMES BEGIN WITH ROOMS and here's one that fairly breathes contentment. Picture dad in that big easy chair, letting the day's cares melt away in the firelight glow. And there's abundant contentment for mother, too, because the floor is planned for modern living (Armstrong's Embossed Linoleum, Pattern 6271). It keeps all its sparkle and charm . . . asks only a daily dusting and occasional touching up with Armstrong's Linogloss Wax (self-polishing). That's all—no scrubbing, no worry about spilled things. Many women have learned the advantages of linoleum floors in one room, then installed them in every room in the house. Why not see the new Armstrong designs at your favorite store? You will discover how little it costs to put floor beauty and comfort into any part of your home. Take along your room measurements.

There's only one satisfactory way to install linoleum on wood floors. Insist on a permanent job cemented over felt.

ARMSTRONG'S LINOLEUM FLOORS

for every room  in the house

YOU'LL ENJOY THIS BOOK!

"Floors That Keep Homes in Fashion" is a 36-page book full of room illustrations in color . . . packed with new ideas. Send 10¢ for your copy (40¢ outside U.S.A.), Armstrong Cork Products Company, Floor Division, 3604 Mulberry St., Lancaster, Pa. (Makers of cork products since 1860)

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL

HOUSE & GARDEN

Condé Nast Publication

April, 1936

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Gardens

New Decorations

Walls and Floors

Price 35 Cents

B. ALTMAN & CO.

FIFTH AVENUE

NEW YORK

be sure to see

Progress House

a complete new home of our own

designed by our own architect

planned by our own decorators

built by our own carpenters

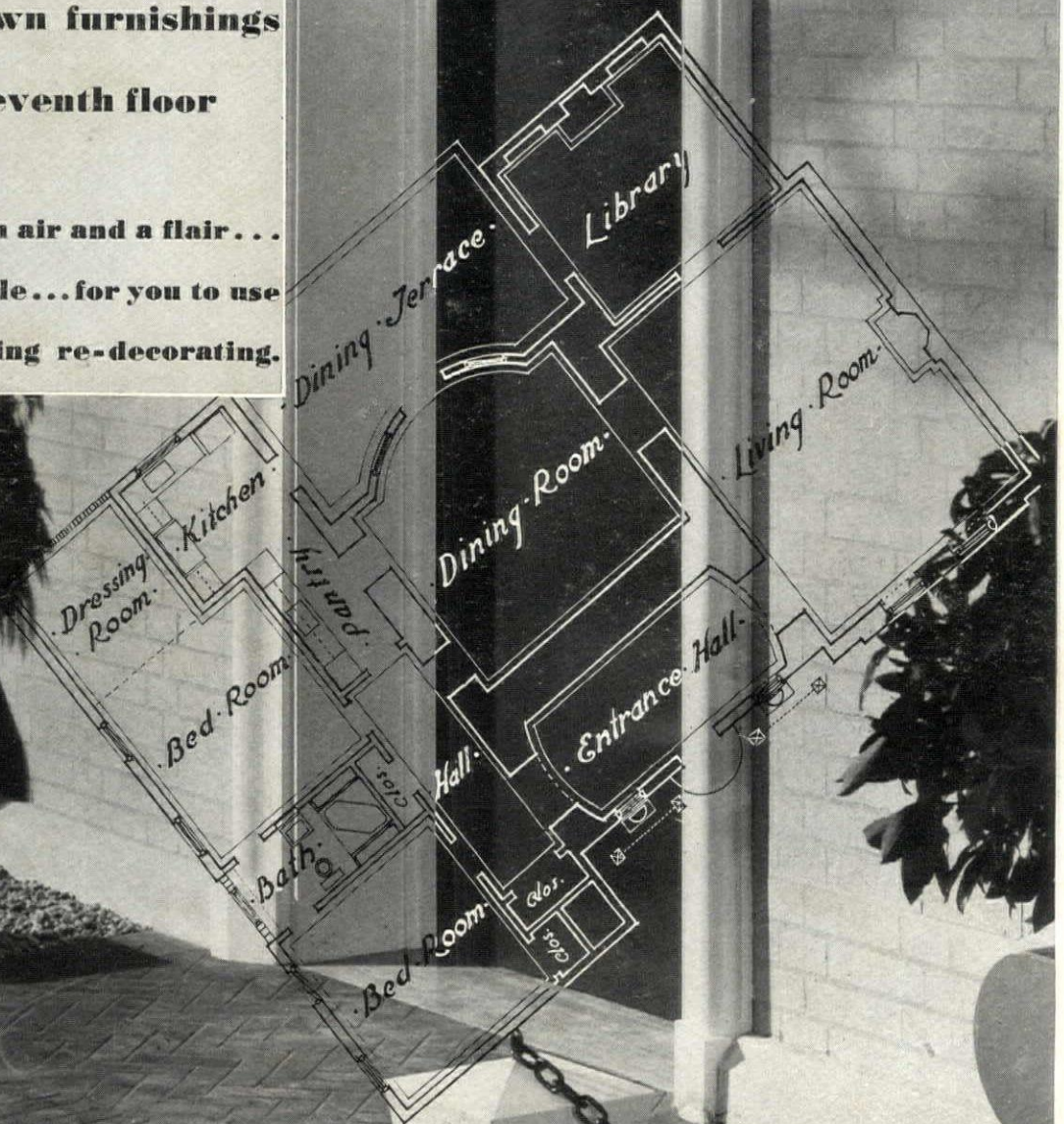
equipped with our own furnishings

located on our own seventh floor

all done by Altman, with an air and a flair...

livable, charming, adaptable... for you to use

as a pattern for your spring re-decorating.



Silver with a past... a present... and a future

• ANCESTORS don't have a look-in when a modern bride makes her decisions, except... when it comes to her choice of sterling. Then they often step right out of their picture frames and influence her.

In your own case now... if your forbears were plantation owners in the old South, haven't you a warm feeling for Georgian silver? Or if there's a New England ancestor in your background—probably you'll want Colonial silver for your own table.

To satisfy varying traditions of beauty, International Sterling presents the twelve patterns shown here. Each is a beautiful example of a fine period of design. Whichever one you choose will always be a credit to the excellence of your taste.

• Now is the time to buy—for sterling prices have been radically reduced.

Free book for wise brides—Send for our new book "Planning for Sterling." It gives a helpful scheme for acquiring a full service of sterling. Also pictures and prices of the silver shown here. Write International Sterling, Wallingford, Conn.



• Fine modern designs: *Empress* brings a classic motif up to date. *Continental* has the elegance of its perfect proportions. *Trousseau* originates a fascinating new motif.

• *Fontaine* is a graceful Louis XIV design. *Orchid* is a romantic modern. *Primrose*, richly carved—and pierced—brings back the spirit of the French Renaissance.



• Three Colonial designs by International Sterling: *1870*—a favorite Early American design; *Minuet*—inspired by an antique highboy, and lovely *Simplicity*!

• *Pine Tree* takes its motif from the Pine Tree Shilling. *Gadroon* is pure 18th Century English. *Wedgwood* was inspired by the pottery of Josiah Wedgwood.

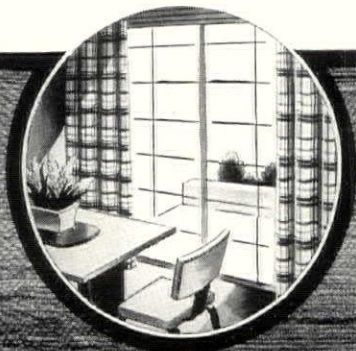




The new "Queen Mary" LINENS

obtainable only at Sloane's

Sloane's has these grand linens exclusively in this country. They were woven on the steep slopes of Slemish in County Antrim, Ireland, expressly for the hangings, slip covers and upholstery on the new liner, "Queen Mary." The Irish weavers jealously guard their secret for weaving these "old bleach" linens. They have the rich, heavy texture of damask . . . and their patterns are "woven through" to give equally perfect finishes on both sides. Sloane's will make them up for you into reversible slip covers with slide fasteners . . . and into cool hangings for apartments, country houses, game rooms and sun parlors. They are sun-resistant and tub-resistant . . . easily laundered. See them on the Fourth Floor . . . \$3.75-\$6.25 a yard. *Drapery Department.*



WASHINGTON, D. C. SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA

W & J **SLOANE**

FIFTH AVENUE AT 47TH • NEW YORK

Sheer Magic in these QUAKER NET CURTAINS



Guaranteed
as advertised in
GOOD HOUSEKEEPING

A series of threads tied around a series of holes—that's how Quaker Net Curtains have been described. And it's the best explanation of their sheer magic at the window. The "series of threads" transform the bleak window space into an interesting part of your room: also they diffuse the light and restore your privacy. The "series of holes" provide the least possible obstruction to your view.

A Fashion must—From a style angle Quaker Net Curtains are equally the choice for the well dressed window. Quaker Sheer-cord (see illustration), Nu-Cord, Aplikay etc. represent that "something new" in window decoration.

—Moreover, they provide the correct, the individual curtain for every window.

See the large variety of styles and patterns at your favorite store, and look for the name "Quaker" woven in the top selvage.



Send for this book... Fifty-one photographs of window problems and their solutions as found in typical homes. Pages of useful, practical suggestions. Send 10 cents to pay for mailing. Quaker Lace Company, Dept. 4C, 330 Fifth Avenue, New York.



Quaker Stockings are Hosiery News!...Did you know this famous lace name is on stockings of equally fine quality? Ask for Quaker Genuine Crepe or Compensene Crepe—they combine chiffon sheerness with semi-service wear. Quaker Hosiery Company, 330 Fifth Avenue, New York.





Presenting



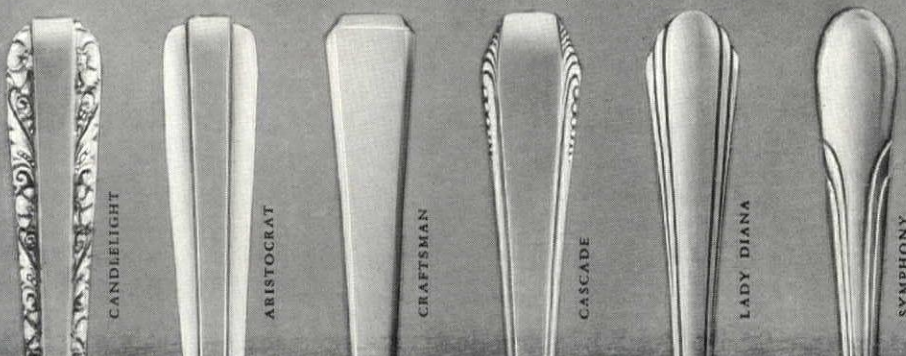
Royal Windsor

"In the Georgian Mood"

The beautiful Renaissance ornament of this new Sterling combined with its modern restraint adapt it perfectly to the present period of elegance . . . It is worthy indeed of its royal name, and of its makers TOWLE

Silversmiths with unbroken Craft Traditions

SINCE 1690



FREE — Pictures and prices of all TOWLE patterns with chart of preferred engraving suggestions.

NEW BOOK FOR BRIDES — only 10 cents — "How to Plan Your Wedding and Your Silver" — tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom. Emily Post and Vogue on sterling silver. Twenty-four fascinating pages. Very practical and a priceless record.



THE TOWLE SILVERSMITHS, Newburyport, Mass.
"Bride's Personal Service" — Dept. G-4

☐ Please send me free folders, etc., especially on the _____ pattern.

☐ I enclose 10 cents for your new book, "How to Plan Your Wedding and Your Silver."

Name, Street, City, State _____

Even a Small Home Can Afford Pine Paneling Today!

THE makers of Arkansas Soft Pine paneling and woodwork have developed a new low-cost method of panel installation. By this method, beautiful walls like these, with their smooth sweep of satin-like sheen and wood's mellow warmth to the eye and spirit, are now within reach of every building or remodeling budget, however modest. And not at twice the cost, can more beautiful or appropriate paneling be had. For, in its soft texture, mirror-smooth surfaces, attractive figure and uniform taking of applied finishes, Arkansas Soft Pine Paneling, in dull rub or waxed effects, blends into

perfect harmony with Period or modern decorative motifs.

The how and why of this new method, together with the reasons for Arkansas Soft Pine's individual advantages as paneling material, are interestingly detailed in this handsomely illustrated brochure. With it are included complete working plans and specifications for three authentic designs in panel installations.

To secure a copy of this friendly guide to matchless interior home beauty, just send your name and address to the Arkansas Soft Pine Bureau, 456 Boyle Building, Little Rock, Arkansas.



(Arkansas Soft Pine is Trade-Marked, and sold by lumber dealers and millwork houses located east of the Rockies)



ARKANSAS SOFT PINE PANELING



Arkansas Soft Pine also will serve you well as Satin-Like Interior Woodwork finished in enameled, stained or painted effects.

ONLY STERLING IS CORRECT

No Bride would think of entertaining guests in her new home, using cardboard plates and paper napkins. *Of course*, you will have fine linens and good china. Will your silver be in keeping with the other appointments of your home—a properly matched service in STERLING—or will it be a mixture of different patterns, some of plated silver, that will reflect on your prestige and good taste as a hostess? Choose *your* pattern in fine heavy STERLING from these exquisite creations by WATSON Artist-Craftsmen. Let your jeweler show you how inexpensively you may start a set of matching WATSON STERLING. You may obtain additional pieces as you wish—all WATSON patterns illustrated are open stock, with complete services of matching hollowware always available.

LOOK FOR
STERLING
ON EVERY PIECE—
YOUR GUARANTEE
OF SOLID SILVER

FOR BRIDES
AND BRIDES-TO-BE

We will send you, free upon request, a most unusual and interesting presentation of the smartest and newest way to choose your silver. It covers completely the selection, care and use of STERLING. Prepared at great expense by leading authorities, it contains many valuable suggestions and much useful, practical information that every bride and hostess will appreciate. You will find the Bride's Gift Chart, enclosed with each book, an indispensable help in suggesting to family and friends just the things you desire.

Send for this modern interpretation of the most intimate lifetime possession you will have in your home. It will give you a new conception of the importance of reflecting your *own individual personality* when choosing the appointments for your new house or apartment. Kindly give the name of your jeweler when writing.

THE WATSON COMPANY
131 WATSON PARK, ATTLEBORO, MASS.
NEW YORK CHICAGO
LOS ANGELES

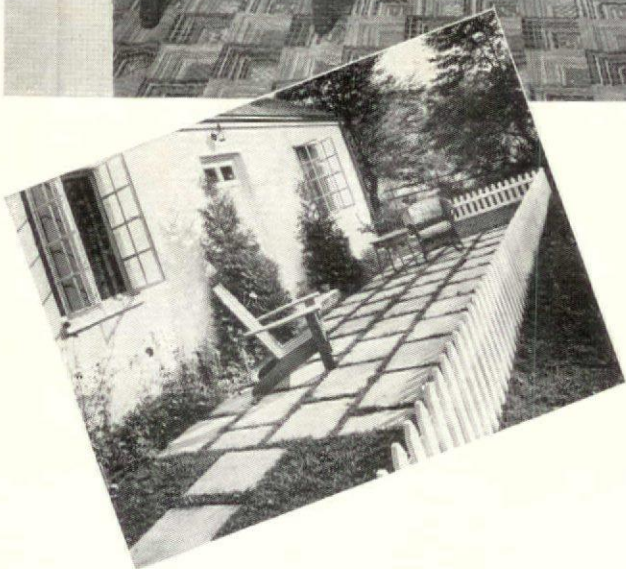
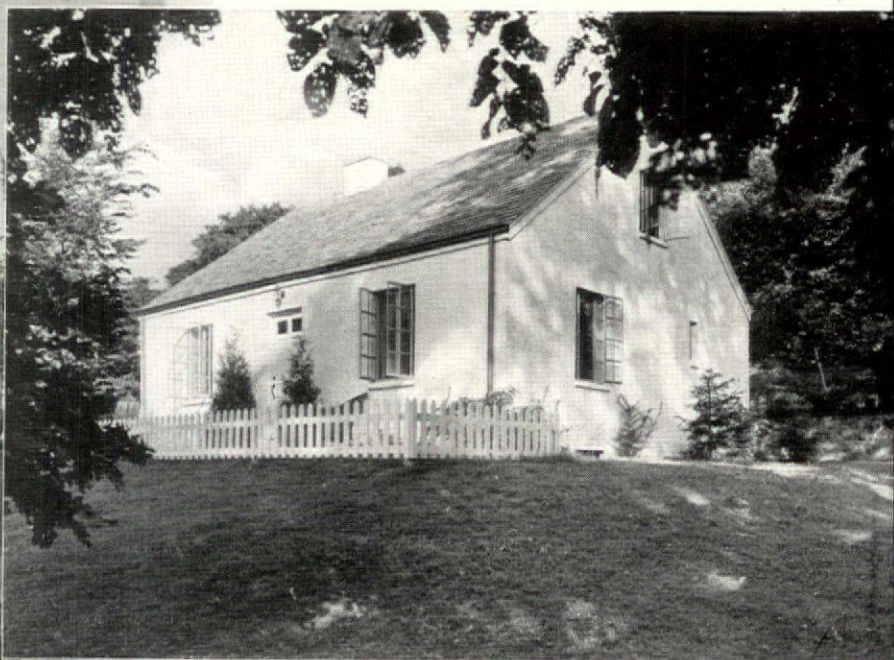
COLONIAL FIDDLE DORIAN GEORGE II TUSCANY DORIAN ROSE LAMERIE LOTUS JOHN ADAMS JOHN HATHORN ALDEN WENTWORTH PRISCILLA ALDEN MARLBORO ETIQUETTE NAVARRE OLD COLONY

Watson Sterling
IS SOLID SILVER

The Watson Plant is the largest manufactory in the world devoted exclusively to the creation of Sterling table silver, tea services, dresser silver, personal silver and to the execution of special commissions.



The home of Mrs. Doris L. Burbank, Bedford Hills, New York. Concrete walls painted inside and out; concrete first and second floors; painted concrete ceiling shown



Write today for attractive illustrated booklet "22 Low Cost Concrete Homes," showing numerous typical concrete homes with floor layouts. Also practical hints that will help you consider the possibilities of concrete for your home. Block floor plan of above home will be sent free on request.

A home that only **CONCRETE** *could build!*

Here is all the snug security and friendly warmth of the traditional Cape Cod style in a low cost home of which *Architectural Forum* says: "Distinctive and virile charm—every bit of material and construction is modern."

No wonder smart people are planning concrete homes. For concrete's beauty is adaptable to any style . . . gives a wide choice of new, warm colors and textures. Concrete sturdily resists the ravages of fire, storm and decay. It builds a carefree home; cool in summer and easy to heat in winter; dry and rigid; no creaking floors; no sagging doors, windows or walls. Build economy and permanence into your new

home with concrete walls and floors.

Finest of Floors—at Low Cost

Thanks to new building methods, home owners can now have the same kind of concrete floors so widely used in luxurious hotels and apartments. They're warm, rigid, quiet, and they take any kind of covering—carpet, wood, linoleum, or simply colored and waxed. A different treatment in every room if you wish.

Tell your architect you want a concrete home. Before you build ask a concrete contractor or concrete products man to estimate your house with firesafe concrete walls and floors. Be sure that your architect and builder are familiar with the new concrete technique.

PORTLAND CEMENT ASSOCIATION

Dept. A4-20, 33 W. Grand Ave., Chicago, Ill.

Please send me your booklet of design ideas "22 Low Cost Concrete Homes."

Name

Address

City

State



PORTLAND CEMENT ASSOCIATION, Dept. A4-20, 33 W. GRAND AVE., CHICAGO, ILL.



Where young husbands fear to tread

● Some young husbands do hesitate to touch such lovely, colorful bath towels as are shown here.

But they need have no fear. *No man can harm a Martex Bath Towel.* Deep down underneath its soft, fluffy texture lies hidden a special underweave—so sturdy and closely woven that even a 200-pound athlete can't break it down!

Of course, if he expects a bath towel to be both a back burnisher and a moppper-upper, see that he has his own Martex Rubdown Bath Towels. Brisk linen on one side, soft cotton on the other.

And if both of you put quick drying above everything else in a bath towel, see that your linen closet contains plenty of big, white Martex Bath Towels such as the Martex Monarch. Nothing can beat it for quick drying.

So, no matter what you want in bath towels—*Martex has everything!* Sold only at department stores and linen specialty shops; monograms extra. Wellington Sears Co., 65 Worth St., N. Y. C.



THE PITTSBURGH PLATE GLASS COMPANY PRESENTS

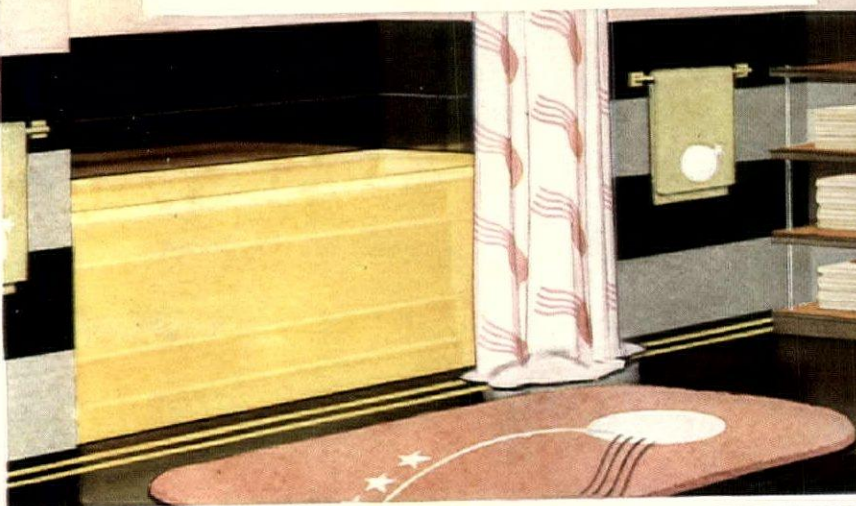
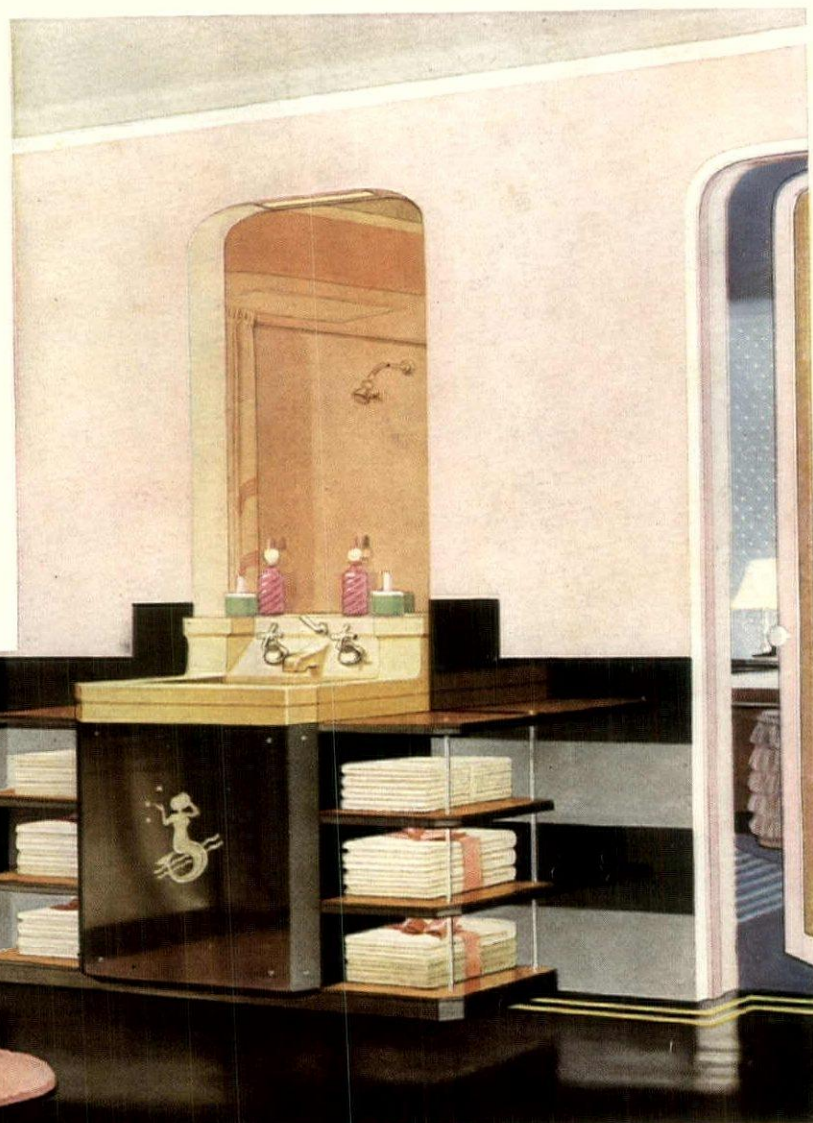
Paint and Glass

AS FIRST AID FOR AGING HOMES

ARE you tired of the rooms you live in? Does your home, inside or out, look a little weary, worn and worried by the passing years? Then why not DO something about it? For there are a hundred and one ways . . . many of them simple and inexpensive . . . in which paint and glass can give your home new beauty and personality.

A coat of Wallhide, a well-placed mirror, walls of gleaming Carrara Structural Glass in the bathroom . . . but there are so many ways to make paint and glass work miracles that we won't try to tell you about them here. Instead, we invite you to write for a free copy of the special book called "Designs for Living," which our Studio of Creative Design has just completed. It contains scores of helpful suggestions for modernizing time-worn homes . . . for making new homes more attractive and livable . . . by the use of paint and glass. It's a real, practical handbook on home improvement. Use the coupon, and don't forget . . . this helpful book is free.

CARRARA STRUCTURAL GLASS in alternating horizontal panels of Black and soft Gray forms a lovely wainscot in this bathroom. Then the clean friendliness of Wisteria Wallhide Paint on upper walls is added, Peach Wallhide in the tub recess, a Dove Gray Wallhide ceiling and White Waterspar Enamel trim. A bright spot in this use of glass and paint is the flesh tinted mirror above the wash stand.



Listen to the colorful music of the Pittsburgh Symphony Orchestra every Thursday at 8:00 P.M., E. S. T., over NBC Blue Network and associated stations.



SEND for this

POLISHED PLATE GLASS in a lovely, brilliant picture

PITTSBURGH MIRRORS . . . blue, flesh tinted, gold,

SUN-PROOF PAINT . . . colors . . . there

*Among the
most enthusiastic
owners of the
Oldsmobile Eight
are those
who formerly drove
only high-priced cars,
and are now enjoying
fine-car luxury
at a moderate price*



and up, list at Lansing. Special
story groups extra. Car illustrated
8-Cylinder Touring Sedan, 1935 list.

OLDSMOBILE 8

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KNEE-ACTION WHEELS • SUPER-HYDRAULIC BRAKES • SOLID-STEEL "TURRET-TOP" • BIG, ROOMY FISHER BODY • FISHER NO DRAFT VENTILATION
SAFETY GLASS STANDARD THROUGHOUT • CENTER-CONTROL STEERING • RIDE STABILIZER • 100-HORSEPOWER ENGINE • 121" WHEELBASE

LINE-UP FOR TODAY'S KITCHEN:

All working surfaces in this modern kitchen are Monel Metal. Mother is packing up the picnic lunch on a Monel Metal "Smartline" Table, designed by Ray

Patten. It is one of several attractive models manufactured by Mutschler Bros. Co., Nappanee, Indiana. The Monel Metal Cabinet Sink has a built-in dishwasher supplied by the Westinghouse Electric & Manufacturing

Co., Mansfield, O. On the right is the newest model Westinghouse Electric Range. Its top is Monel Metal. The Monel Metal sink and cabinets manufactured by the Whitehead Metal Products Co. of New York, N. Y.



**silvery
surfaces..** *that go to any length to please you*
AND YOUR POCKETBOOK

YES, you may now have a Monel Metal sink in the exact length your kitchen calls for. Any length from 48 to 144 inches—in fractions of an inch.

And here's more good news. You may now order a Whitehead steel base cabinet which fits that sink as perfectly as your glove fits your hand. Order any arrangement of drawers you choose. Incidentally, by buying sink and cabinet as a unit, from the same manufacturer, you save yourself a lot of trouble—and expense.

Who said "high priced?"

Monel Metal equipment is "tops" in beauty—but not in price. If you still don't believe us, consider these facts:—

Whitehead Monel Metal sink and cabinet units start at \$88.50.* Westinghouse built-in

dishwashers are equipped by Whitehead with Monel Metal sinks as illustrated above.

Next consider the electric range. Its silvery Monel Metal top adds only a few dollars to its price.

And, believe it or not, Monel Metal-topped tables sell for only a shade more than ordinary, old-fashioned models.

No rust for the weary

And what's more, no chipping and no cracking. Monel Metal is solid metal—with no plating to wear off or scratch off. That is why these silvery surfaces remain smooth and easy to clean throughout a lifetime of service.

Monel Metal

There are 57 different models in Monel Metal sinks. One bowl—or two. Single or double drainboard—with or without groove. For detailed information about Whitehead and steel cabinets and Monel Metal sinks, write to the manufacturers and distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

*This price applies only to deliveries made east of the Rocky Mountains.

$\frac{2}{3}$ NICKEL	+	$\frac{1}{3}$ COPPER	=	MONEL METAL
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Monel Metal inherits from Nickel its finest qualities—strength, beauty, and ability to withstand rust and corrosion. When you specify metals remember that the addition of Nickel brings toughness, strength, beauty, and extra years of service to steels, irons and non-ferrous alloys.

CALIFORNIA

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WALTER B. DAVIS, realtor, 1671 Rosedale Ave. Homes, home sites, estates, vicinity Los Angeles. Dependable information free. Manage property. Write.

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THE INVESTORS' MORTGAGE AND GUARANTY COMPANY, 955 Main Street, Bridgeport, Conn. Phone 3-3197. Houses, Estates, Farms and Acreage.

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WHEELER REAL ESTATE, Post Road, Tel. 1140 Darlen. Waterfront and inland estates, country homes, and acreage. Summer and yearly rentals.

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THE FAIRFIELD LAND & TITLE CO. Post Road, Tel. 662. Country properties in Westport, Southport and vicinity. Also acreage and seasonal rentals.

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W. F. OSBORN, P.O. Bldg. Tel. 5245. Why not own or rent a home in our exclusive community where living costs are reasonable and associations agreeable?

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REAL ESTATE



House & Garden's National Real Estate Directory on this page is a convenient reference guide to leading real estate brokers throughout the country. If you do not find the section you are interested in, write to the Real Estate Bureau, House & Garden, 420 Lexington Ave., New York

REAL ESTATE NEWS This is the second appearance of a new editorial feature in House & Garden. This column will contain interesting bits of news on Real Estate subjects from various parts of the country—gossip sent to us by the brokers themselves.

BIRMINGHAM About five miles and less than ten minutes from the center of this large Alabama city of close to two hundred thousand population is a group of residential developments unique for several reasons. The proximity of so delightful a country community to so large a city is unusual, particularly since Birmingham is an industrial center. Also these tracts are more than amply blessed with natural beauties, development of which has not been overdone.

The developments are known as Mountain Brook, Redmont Park, Mountain Terrace and Altamont, the first of which is by far the largest. One is immediately reminded of the Westchester Country Club in Rye, New York, and of Indian Hill in Winnetka, Illinois, by the fact that the Mountain View Country Club is almost exactly in the middle of the tract—many of the homes are built along the several fairways of the golf course. The club itself is lovely both in setting and architecture. It is Early American Colonial, in the rich tradition of the ante-bellum South. It is gracious, yet intimate; luxurious, yet home-like. It has complete club facilities, including bedrooms and an outdoor swimming pool.

The tract is wooded and hilly. There are lovely brooks and some twenty-five miles of bridle paths for the use of the residents. There is also a rustic tea room at some distance from the club and a riding academy where horses may be rented—very complete and well-considered facilities. The whole development is, of course, highly restricted for the protection of the residents for all time. It is also completely improved with paved roads, water mains, a white way system and landscaping. The homes are individual and well constructed and are rather larger than average—ten rooms or so.

PITTSBURGH No more important happening is likely to occur to Real Estate owners, and to home seekers, in Western Pennsylvania than the construction of additional high-speed bridges across the historical rivers, the Allegheny and the Monongahela at Pittsburgh. Three of these bridges are now about to be contracted for by the public authorities. The new bridge about to be erected from Washington Boulevard at Highland Park to Fox Chapel Road will take at high speed hundreds of thousands of people, many of whom now rarely make the crossing made famous by George Washington in 1767, into the beautiful acres of rolling land, adorned by the Pittsburgh Field Club, the Fox Chapel Club, the Shadyside Academy, and the many stately and magnificent homes already erected there. Upon completion it will open up, for those seeking acreage, many lovely home possibilities.

Westchester County—Dobbs Ferry

ADA F. WHITE, 21 South Broadway (Albany Post Road), Dobbs Ferry, Tel. D. F. 1119. Call or write, if looking for a home with a view of the historic Hudson.

Westchester—Larchmont

J. J. McCANN, INC., 97 Post Road, Tel. 2627. Real Estate, Westchester and Connecticut. Builders. Send for illustrated booklet.

Westchester—New Rochelle

JAMES F. GILKINSON, 324 Huguenot St. Specialists in Westchester County and nearby Connecticut. Unusual Estates, waterfronts and acreage.

LESLIE B. KULL, 378 North Avenue, Tel. 450. Specializing in Large and Small Homes, Building Sites, Sales and Rentals.

F. A. RELLSTAB, INC., 301 North Ave. Tel. 7600. Homes in New Rochelle, Larchmont, Scarsdale and other Westchester Communities. Also acreage.

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BLAKEMAN QUINTARD MEYER, Depot Plaza, Tel. Rye 323. Residences for sale or lease. Write me your requirements.

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Westchester County—White Plains

REED-CLARK, 2 Depot Plaza, White Plains, N. Y. Tel. 1516 W. P. Specializing in northern Westchester for 30 years. Country estates, acreage and farms.

PENNSYLVANIA

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J. CARROLL MOLLOY, Realtor, Doylestown, Pa. Old stone farmhouses, remodeled and unremodeled. Farms, estates. Up-to-the-minute listings. Phone 64.

SOUTH CAROLINA

Charleston

GEORGE FISHBURNE AND CO., 100 East Bay, Charleston. Country Estates, Game Preserves, Farms, Town Houses. Ask for references of satisfied customers.



If you want to sell,
here's an
economical way
to reach
the right people

People who have the means to buy a fine home—and the inclination—read House & Garden to find out what sort of home to buy—and where. There is probably no surer way to reach the people who will be most interested in the home or property you have for sale—and no less expensive way, for that matter—than to list your house or acres on these pages.

HOUSE & GARDEN
Real Estate Dept.

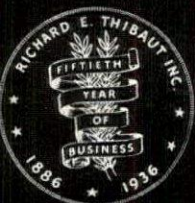
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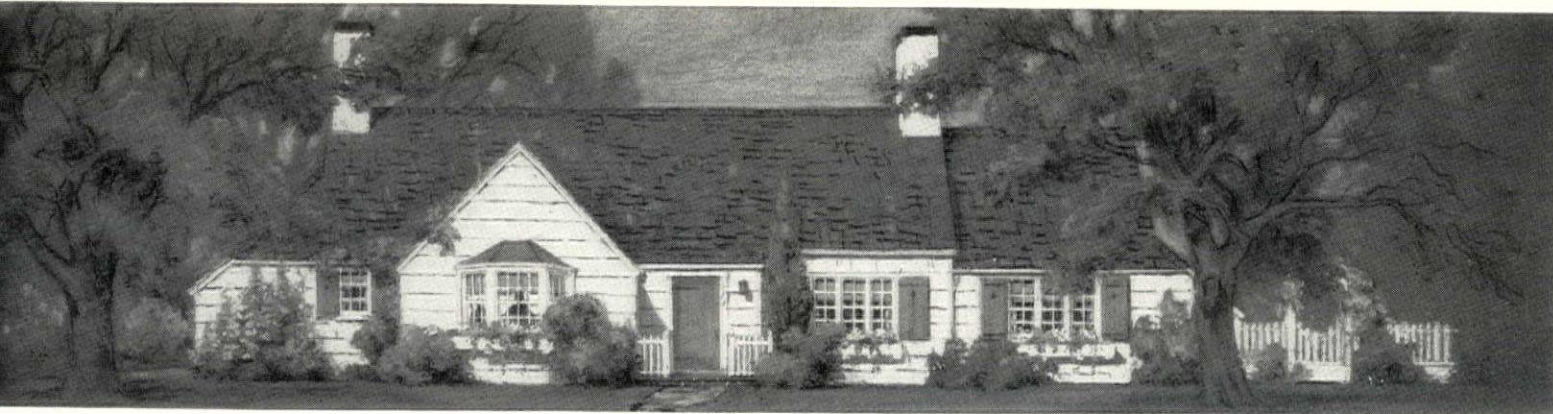
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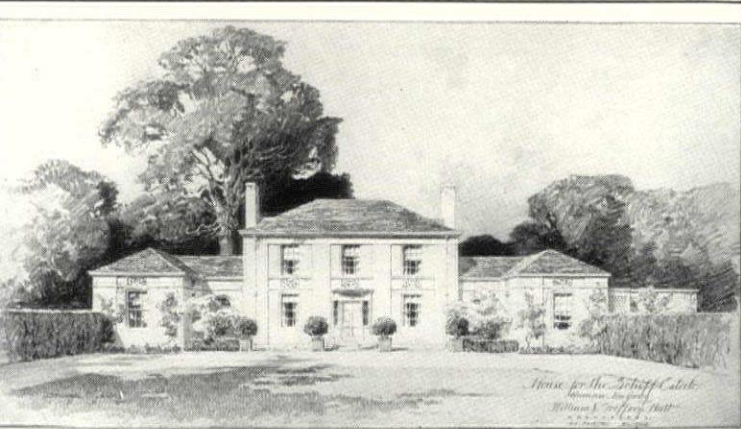
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Your tour might well begin with the near-by Fox Meadows Estates—hundreds of acres of Westchester beauty, extending north of Scarsdale to the Hartsdale Station, between the lovely Bronx River Parkway and the White Plains Post Road.

After Fox Meadows, a few minutes' drive over to Heathcote Station (see map) brings you to the beginning of Weaver Street which leads out to the Golf Club district of Larchmont. Here in a rugged rocky setting you will discover the delightful Rouken Glen Colony.

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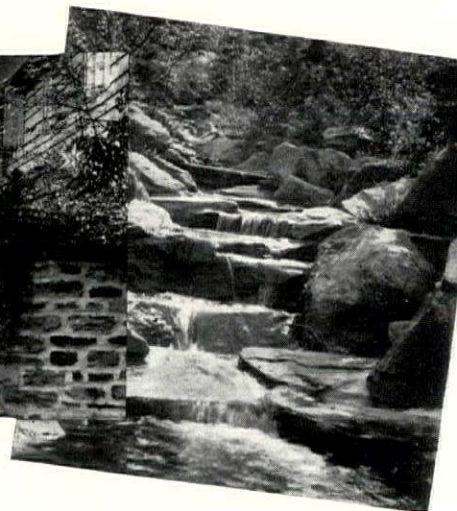
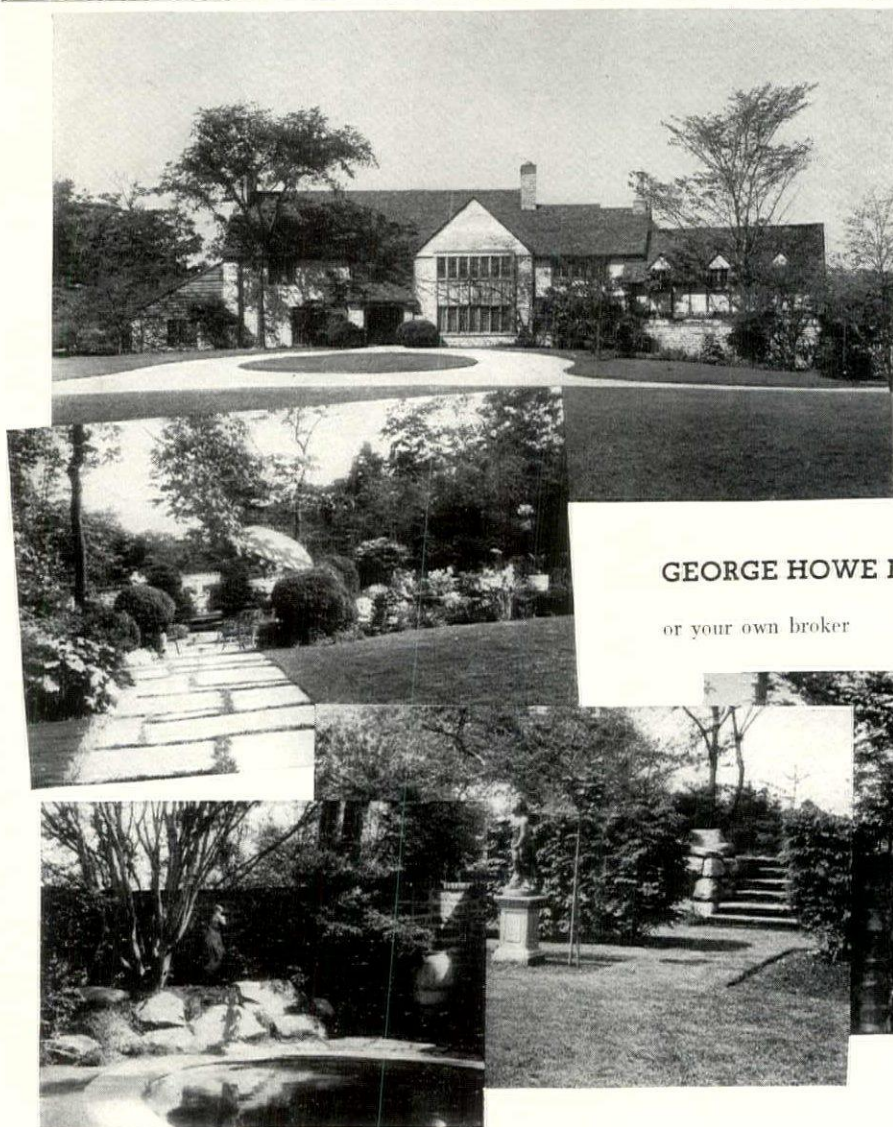
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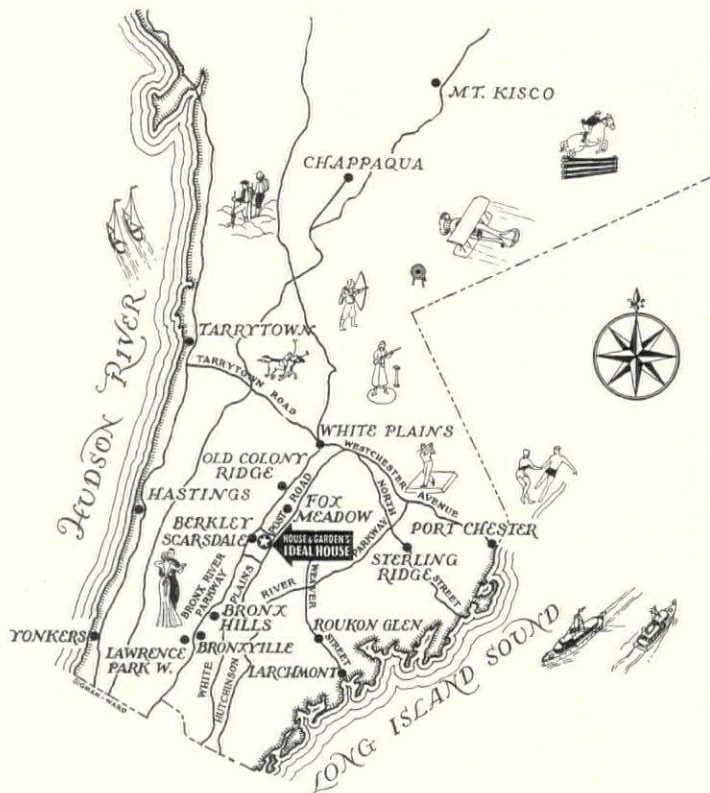


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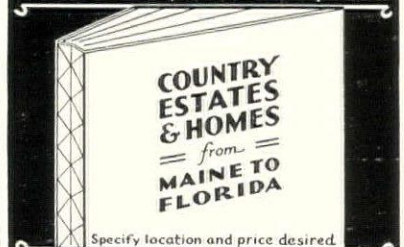
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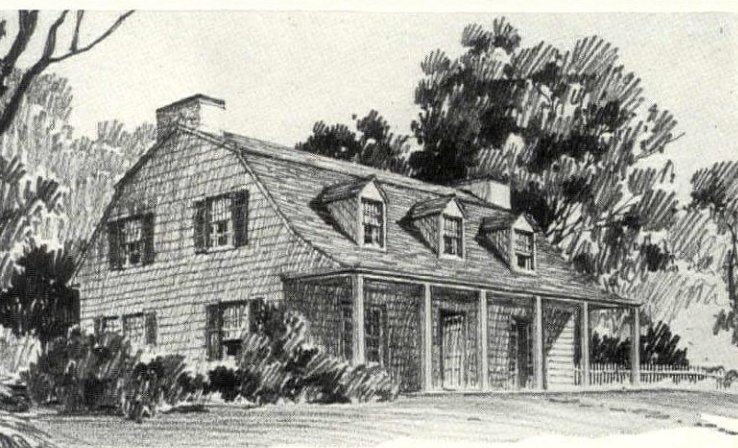
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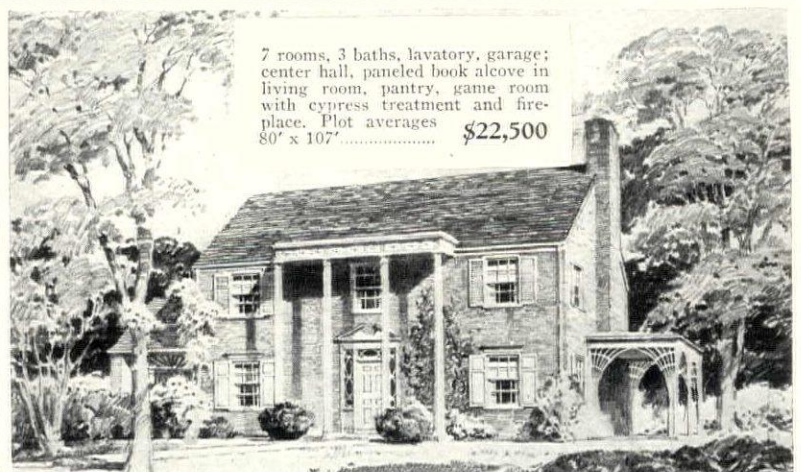
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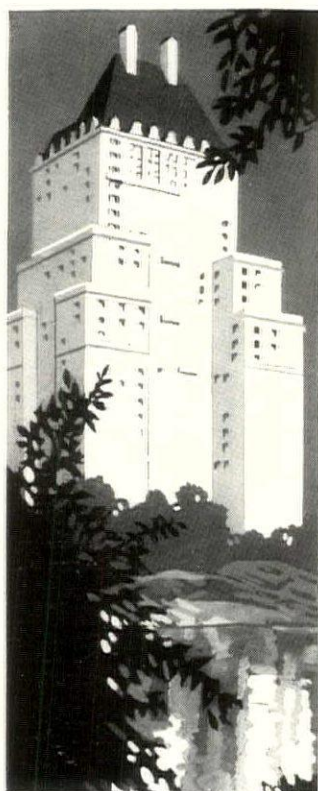
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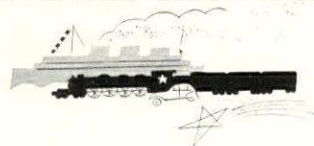
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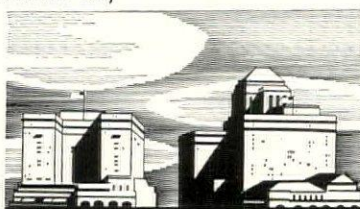


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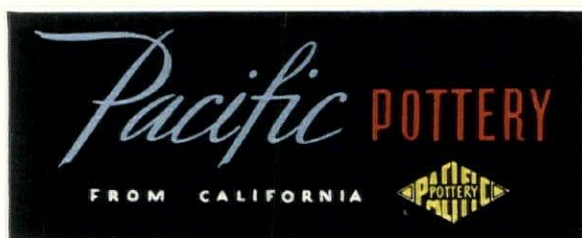
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As a matter of fact, most girls, as well as boys, need little spurring to interest them in science as it is taught today. Formerly, elementary courses consisted of a few routine experiments performed by the instructor before a bored and uncomprehending class.

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Credit is due the many fine schools which have provided facilities for these adventures. It would have been so much easier for the schools to have shut their eyes to this important field—to have said that this type of work belonged to the technical schools. On the contrary, they recognized the necessity for good science courses in modern education and they are keeping their laboratories and equipment strictly up-to-date.

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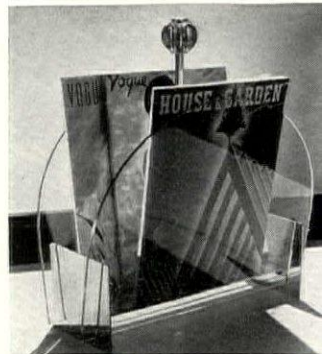
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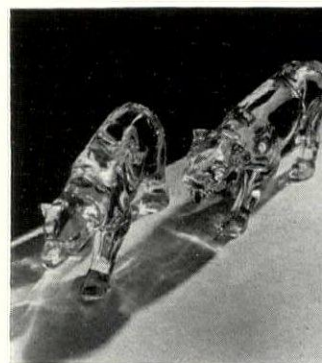
SHOPPING



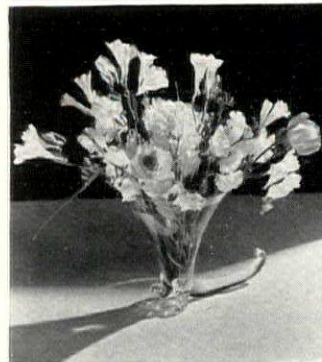
AS LONG as your reading isn't too heavy, you can't ask for a more decorative or modern magazine rack. Of course shady works are out of the question also, but if you stick to good literature as pictured (advertisement), you can't go wrong. The clear glass sides have a chromium base and handle; and with a firm grip on the glass ball top, it can be transferred from chair to sofa and back again, depending on the mood of the moment. If you agree, apply to Rebecca Dunphy and Grace Hyman Hutchins, 65 East 55th Street, New York. The rack is priced at \$25.00



THIS is what you might call bearing down on the subject—as paper weights we mean. Brother bear and his tiger friend seem to be hot-footing it for the nearest available desk or end table. Once there, they can rest in peace, either as paper weights or mere decorative objects. Only 7 inches long and 3 inches high, these harmless representatives of the great outdoors will really feel at home anywhere about the house. They are made in our own country, and cut from clear glass. \$2.75 each. May be purchased at James Pendleton, 19 East 57th Street, New York



EVEN though it's not Harvest time, there is no reason why you can't fill a cornucopia full of Spring flowers to decorate some occasional table. And a pair on the dressing table would probably enhance your own beauty a hundred-fold. Despite the fact that the tail is slightly reminiscent to that of a kangaroo, the complete vase is really as graceful as any we have seen, and the price ridiculously low. \$5.00 a pair, to be had from John Wanamaker, Broadway & 10th Street, New York. It stands just a little more than 6 inches high, and the body has a swirl design



ASHES may help the flowers grow, but it's a far far better idea to have an outdoor cigarette set that will take care of adamant smokers. And this is a group that would be especially suitable around a cabaña or a summer Cape cottage. The bright green Italian pottery pieces are stencilled in white; and the set includes four ashtrays. Of course, if you insist, there's really no reason why it couldn't be used on some convenient table indoors as well. They are priced at \$7.50 the set, and you may find them at Mayhew Shop, 603 Madison Avenue, New York



AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



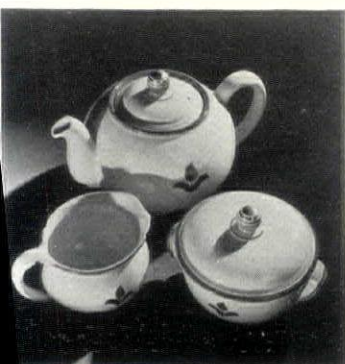
HOPE you like the picture. Eloquence of design usually speaks for itself and this space ought really to be left blank, so the pitcher could shine forth in all its glory; but rules are rules, and the empty space might seem peculiar anyway. Aside from the design itself, the piece is made for sturdiness and practicality. Rods across the opening protect ice cubes, whether this handy receptacle is used for icewater or as a martini-mixer. Made of satin spun aluminum with a dark reed binding. B. Gertz, Jamaica Avenue at 162nd Street, Jamaica, Long Island. \$5.00



UNKNOWN relatives of Donald Duck, probably, are these eager-looking aquatic specimens—even though their ancestry dates back to Persian ducks from which they were copied. Colored in a luscious deep turquoise, with bases of terra cotta, they have a slightly oddish appearance, due to discreet over-all splatterings of a musty substance. Approximately 8 inches high, the pair costs \$10.00. Suitable either for your mantel, a refreshing table decoration or on the terrace. At present these gay birds are obtainable in New York at Alice H. Marks, 19 East 52nd Street



Now that we can finally show frosted glasses without getting the cold shivers, we've pictured this with the utmost alacrity. Reasons being: (a) the clear glass lines on the bottle form a really pleasant modern design standing out in vivid contrast to the frosted bottle; (b) the set looks sturdy enough to withstand the ravages of the lustiest of drinking bouts; and (c) now that summer is approaching, their frosty look will make your crème de menthe taste cooler than ever. Georg Jensen, 667 Fifth Avenue, New York. Decanter \$10.00; glasses \$9.25 for a half dozen



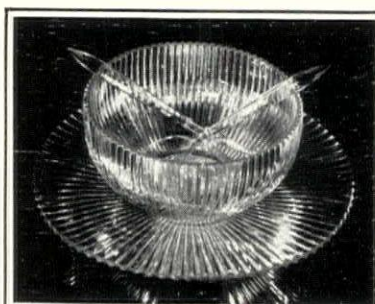
PROVING that tea sets needn't be as old-fashioned as they sound. This little group is for the benefit of poor souls to whom the sight of another counter full of highball glasses causes what is known as the jitters. Only part of a complete set of fine imported Swedish earthenware that includes a dinner service as well as tea. Modern flowers in green and gold are hand-painted on a gray-blue ground. The motif is simple enough to accompany any dining equipment. Pot, \$6.00; creamer, \$2.60; sugar, \$4.00; dinner plates, \$15.00 doz. Neiman-Marcus, Dallas, Texas

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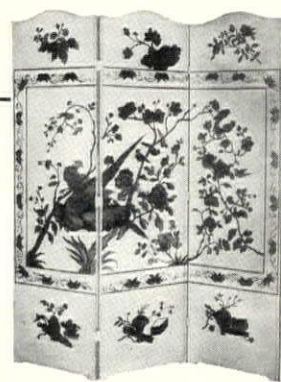
Plate 13"—Bowl 10"

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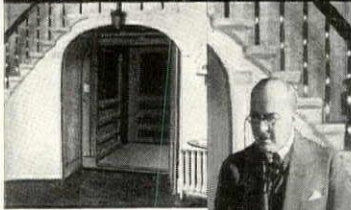
**COPPER KITCHEN
ARISTOCRATS****"5 O'CLOCK" TEA KETTLE**

of pure copper—mirror polish, polished brass stand with finely woven wicker handle. The kettle also has wicker-covered handle, the double-pin arrangement will prevent accidental tipping. Inside is a lining of pure block tin. The all-copper lamp has tight fitting screw cap, and has the correct burner, with adjustment device to regulate the flame. Holds sufficient for 8 cups. \$16.80, plus postage. Write for information on our other copperware such as casseroles, bake dishes, chafing dishes, etc.

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**House & Garden's Suggestions
for Modernizing**

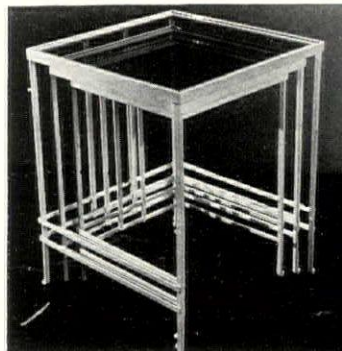
Send 10c to House & Garden, 420 Lexington Avenue, N. Y. C.

**SHOPPING**

THE proverbial dumb bunny always turns into a Beau Brummel at Easter time; and this year he is positively on the rampage. He appears in character in a series of nine amusing creatures who scored a great success in foreign capitals last year. There is a philosopher with a pipe; society lad in top hat; hausfrau; farmer, etc. Heads are made of a composition material, and the bodies of a hollow edible sweet chocolate. Small members are \$.65 each; their larger brothers \$.85. Available at all Schrafft's stores, and by mail to 58 West 23rd Street, New York



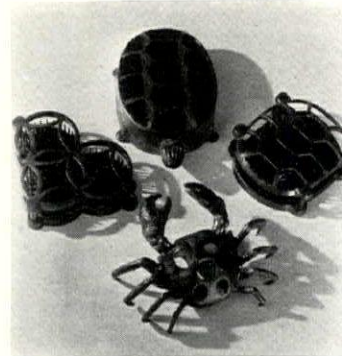
Nor content with the living room, nests of tables now pick up and spread out on the terrace. They probably figure that a change of climate will do no end of good while taking care of drinks and ash-trays; and when additional space is needed, they can be bundled together. Made of white enameled wrought iron with plain or blue glass tops in either a square or round design. \$18.50 the set with blue glass. They are obtainable also with clear glass tops for \$15.00 for three. Abercrombie & Fitch Co., Madison Avenue and 45th Street, New York



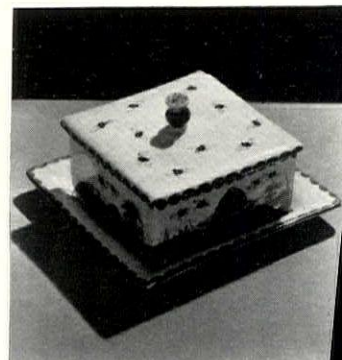
IN A case like this, it's difficult to decide whether the container enhances the flowers, or vice versa. But as long as this is not primarily a florist department, we might as well concentrate on this holder of shiny chromium. It shelters your plant, pot and all, thus saving dangerous transplanting and harsh words. It is equally adaptable as an ordinary vase for cut flowers if you scorn the watering problem. Designed especially for modern apartments. Rena Rosenthal, 485 Madison Avenue, New York, can supply these in chromium, brass or copper. \$8.00



INDICATING one of the basic reasons why Mrs. Jones always wins the garden club prize for the best flower arrangements. The rigid spikes in the bases of these items tend to keep the posies firmly in place, and are a new development in the way of floral discipline. Yamanaka & Co., 680 Fifth Avenue, New York, carries these dark green lead holders. These ring and oval holders cost \$1.25 each. The turtle also has spikes and is included with brother crab for those who like a little wild life mixed with their hot-house flowers. Turtle costs \$1.50, and the crab \$.75



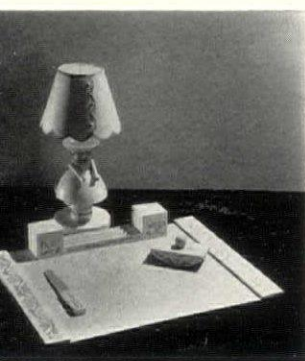
NO longer any need for frantic rushings about to find a suitable bowl for your honeycomb. England, because of its inherent respect for good breakfasts, has stepped to the fore and saved the problem with the special English china dish pictured. It is the only one of its kind, and fits the comb exactly. Decorated with bees and hive, in colors of green and brown, it indicates a definite and exclusive use for honey alone. The box can be separated from the dish which will then hold crackers. May be seen at Alice H. Marks, 19 East 52nd Street, New York, and it costs \$15.00



AROUND



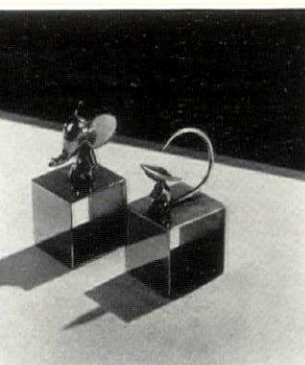
THESE two little plant boxes are just the nucleus of what might be done with a whole group. Not that we're trying to sell anything, but ideas are limitless. Three in a straight row would make a charming window box, or the row as pictured could be extended indefinitely—or four used in a square, or even just one. Anyway this should solve the window problem once and for all. Canary ground with white coin dots, and pots are about 6 inches square. \$2.50 each. Additional rectangular box twice as wide, for \$3.50. Pitt Petri, 501 Madison Avenue, New York



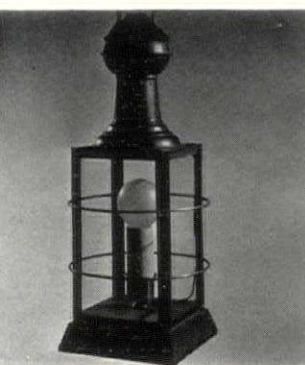
It's never too early to learn—or how to give your child a good start in letters. A Swedish representative from Pasadena painted the gay pink, blue and green flowers on the white wood background of this gay desk set which costs \$15.00. The little lady who supervises the letters to be written wears a blue dress and pink bonnet, with harmonizing shade. She is made of a fine grained wood, and is painted with strong, durable paint which, by the way, is non-poisonous, if that helps. \$7.50. Both are from Saks Fifth Avenue, Fifth Avenue and 50th Street, New York



GARDENING is no longer a good old-fashioned sport where you don your best overalls, get on your hands and knees in the dirt, and just plain dig. At least in some cases. For instance if you have one of these garden baskets containing a number of marvellously useful gadgets, you just go out and practically entice your posies to flourish. Basket contains trowel, dibbler, kneeling pad, 3 prong fork, pruning knife and shears, green twine and wire. Every one of these gadgets is included for \$9.95. Hammacher Schlemmer, 145 East 57th Street, New York



REALLY these little animal friends perched on top of the napkin squares are nothing but a come-on to get your youngster into the properly gay carrot-eating mood. They are downright cheery though, and their square bases will give him a definitely modern start in life. Both mouse and elephant have migrated from Austria to Childhood, Inc., 32 East 65th Street, New York, N. Y., where you may purchase them for \$2.00 apiece. They are made of very bright and shiny chromium which ought to last until your child reaches the well-known "disdainful age"



THIS is to prevent late dinner guests with that rather tattered excuse about going by the door several times before being able to distinguish it. It will also brighten up the front steps, and avoid possible accidents later in the evening. The details of this light carry out the lines of the old tin candle lantern; and it comes in brass or copper in antique finish. Panels are clear glass. The wire rings which wind around the light protect the square body whose overall height is 18 inches. Width 7 inches. \$27.30. Butler-Kohaus, Inc., 2823 Olive Street, St. Louis, Missouri



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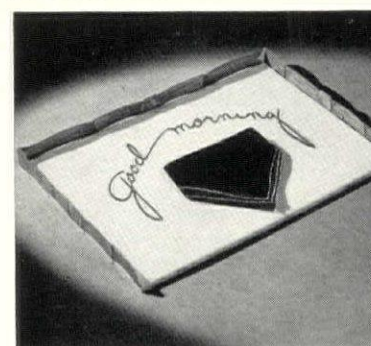
The fascinating Tonalá Indian pottery from Mexico offered at a greatly reduced price in this useful set.

1 large heatproof casserole; 1 large serving plate, 13"; 8 salad size plates; 8 bowls and 1 cornale for relish, etc.

Glowing brown background with delightful designs of birds, animals and flowers done in white. No two alike. A crude handmade pottery but entirely serviceable and oven proof.

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Tray in white tile with hand-painted "Good Morning," gallery edge, and matching napkin. Coral, blue, brown, green or duobonnet. Each set, tray and napkin, \$4.95, postpaid.

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Sterling Silver Tea Service; full size; heavy weight, Georgian type Gadroon border decoration, a value beyond competition. Five pieces as shown, \$150. Tray genuine English Sheffield, 22 inches (excluding handles), Georgian type, sterling silver mounted, \$50.00; or a combination price of \$190.00 for set and tray.

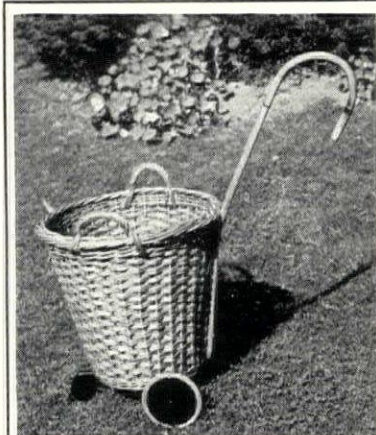
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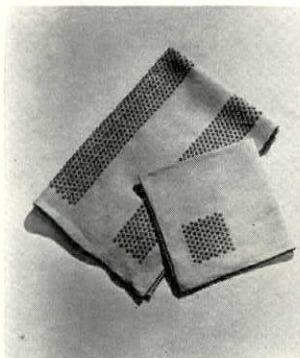
THIS dolphin looks a bit skittish to us; but it may be his natural buoyancy at being able to play the rôle of a wall fountain. Actually he is patterned after a fine old English piece, and is made either of lead or cast stone, which is finished in limestone color, or patined to imitate weathered old stone. He has attained the height of 15 1/2 inches and is 8 1/2 inches wide, and it isn't logical that he'll grow further, so count on this measurement. The lead edition costs \$50.00, while stone pieces are \$25.00. Sold at Erkins Studios, 255 Lexington Avenue, New York



ANOTHER member of the furniture family has deserted his household position to take up an abode on the terrace. But its worth is two-fold if, aside from being decorative, it can entice us to a greater and better outdoor life. Chippendale design is finished in a dark brown, but may be had in either white or green as desired. It is treated for outdoor use and the glass top, of course, is impervious to raindrops. \$30.00. Same obtainable in a complete outdoor set. Florentine Craftsmen, Inc., Gardens of the Nations Galleries, 30 Rockefeller Plaza, New York



THE little dots help to make this stand out as a rather dashing breakfast set, something to put on the tray in the way of an attention-stealer when you have any qualms concerning the length of time the eggs might have been boiled. The guest either ignores the egg entirely, or eats it shell and all, so fascinated will she be by the bright red dots which bring out the pale beige ground. The set is hand-embroidered in Italy, and available in luncheon sizes also. From Leron, Inc., 745 Fifth Avenue, New York. Three pieces are included in this outfit, at \$9.75



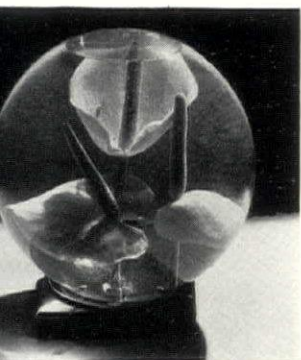
IN THE first place, the flowers in the little pot indicate that the size of this bracket is just about 5 inches wide, so you need not worry about finding space for it. Incidentally, this would do wonders in a child's play house, (if they still exist). Even better, it would be appreciated in a young girl's bedroom, due to its gay unassuming appearance. Executed in white wire, the design is such that it is suitable to most informal rooms, and can hold any sort of bibelot. Obtainable at Ethel Campbell, 127 Mamaroneck Ave., White Plains, New York, and the price is \$4.50



BOTH of these spoons don't necessarily go with the bowl at once. This is just an abstract photo to show two of the newest designs in flat silver along with a very charming bowl to use for mayonnaise, sauces of various kinds, or even nuts and candy. About \$5.60. The spoons, \$12.00 a dozen, are "American Beauty" with the rose design; and "Polly Lawton" both mere inklings of an entire silver set. From the Manchester Silver Co., and sold at L. and C. Meyers, 545 Fifth Ave., New York, where the other pieces of these sets are on display for inspection



AROUND



THERE have been so many aquariums shown in the past two or three years, that the plant lovers evidently took offense, and proceeded to make this aquafloium. Actually it is not the usual kind of glass flower bowl. Solidly filled with water it magnifies the flowers so that three or four buds are sufficient for an 8-inch bowl—leaving plenty of room for ingenious designs. The buds are kept fresh for a period of ten days while elimination of oxygen forces a silver coating of dew on the foliage. 8-inch bowl \$5.00; 10-inch size \$7.50. Ovington Bros., 437 Fifth Avenue, New York



THIS picture isn't a talkie, or you might possibly hear the cock crowing over his undeniably useful mission in life. As a matter of fact, he does seem to be doing pretty well, and gets a fair amount of cooperation in the beautifully simple shade overhead. The cock itself is made of white porcelain with a natural wood base, and stands just 21 inches high. Shade has parallel cords wound around it in separate rows. Lamp and shade together cost only \$10.00, and you may purchase it in the lamp department of Lord & Taylor, 5th Avenue and 39th Street, New York



THE school of thought that produces all our convertible gadgets may or may not be related to the namers of Pullman cars, so varied are their talents; but there's nothing like making the best of it. This muffin stand, for instance, is changed into a straight slim line that takes up no space at all—just by a small shift of its back leg. Perfect tenant in the small apartment. Comes in either walnut or mahogany, and sells for \$16.00 at Olivette Falls, 571 Madison Avenue, New York. The plates included are from an old English hand-painted group, and may be seen along with the rack



THE berries in the picture are shown so that you will be sure to realize the main purpose of this charming set. Otherwise, you might have become distracted with all the other possibilities the service affords. The bowl is polished chromium, with a base in either blue or ivory plastic which, regrettably, you cannot see. A matching spoon completes this non-tarnishable service, which makes an excellent summer set. Just one of those indispensable pieces under the category of general use. \$5.00 complete, at B. Altman & Company, 5th Avenue and 34th Street, New York



IN CASE you're quizzical, these are the latest in tie-backs for new Spring curtains. Certainly there should be no complaint about variety of design. Left to right, the first is a green leaf model of painted metal, costing \$9.00 a pair; center piece is of hammered chromium, four inches in diameter, \$8.50 a pair, and on the right is a modern design combining silvered metal and tole, with small glass balls. Approximately 11 inches long. \$10.00 a pair. Each is a refreshing departure from the ordinary tie-back variety. Associated Decorators Inc., 20 East 57th Street, New York



GEORG JENSEN wrought a replica of this silver coffee service for the late Queen Alexandra. The three pieces are \$165. The silver tongs are \$9.50. The tray, a single piece of ebonized mahogany hand turned, is \$5.25. The demi-tasse, of Royal Copenhagen Porcelain in a design about two centuries old, is \$1.65. The silver coffee spoon, in the cactus design, is \$2.25. For gifts of more than intrinsic value, you will find the Georg Jensen collection unusually comprehensive. Exhibits throughout the United States.

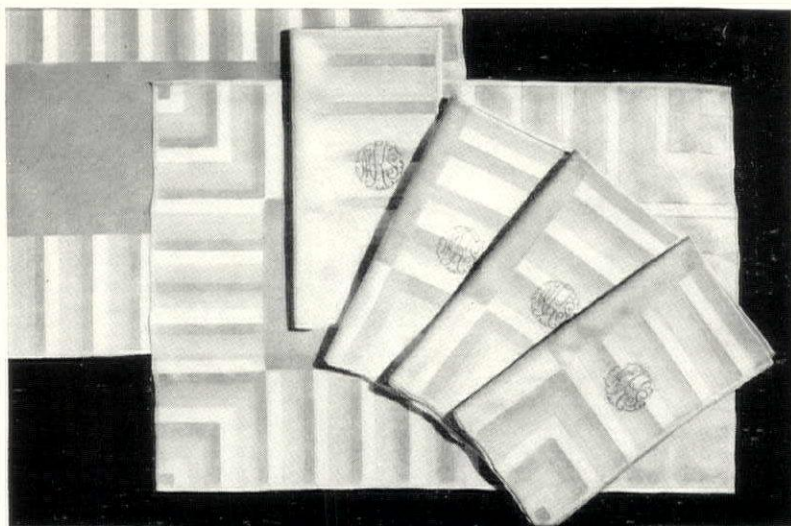
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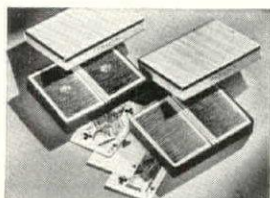
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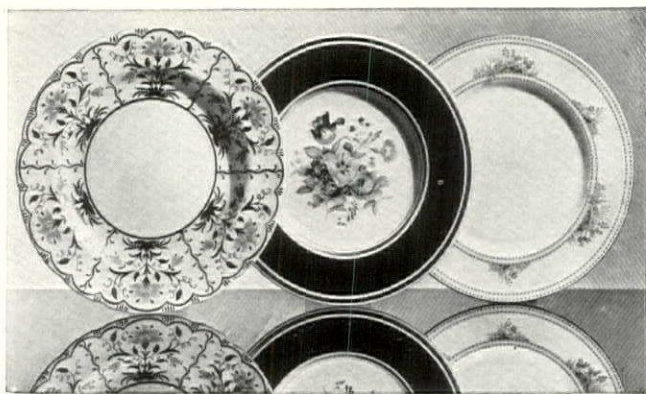
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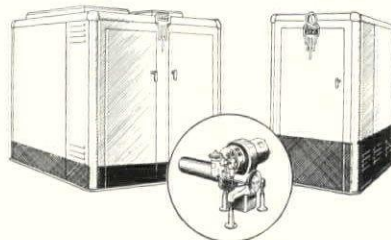
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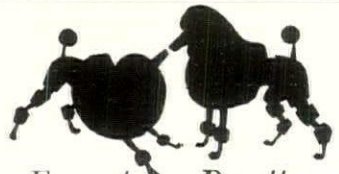
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(Continued on page 28)



FATHER, son and grandson (from left to right) are keenly interested in what is going on at the Barmere Kennels. Their names: Iwein v. Dom, Sigurd v. Dom of Barmere, and Zorn v. Dom, all serious thinkers



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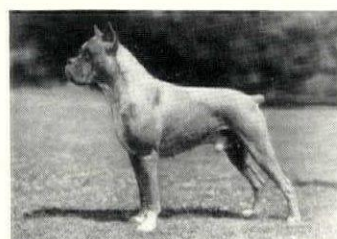
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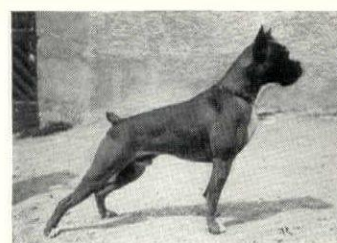
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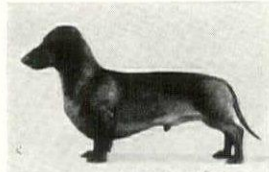
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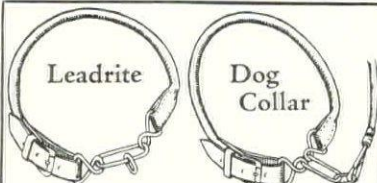
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DOG MART

(Continued from page 27)

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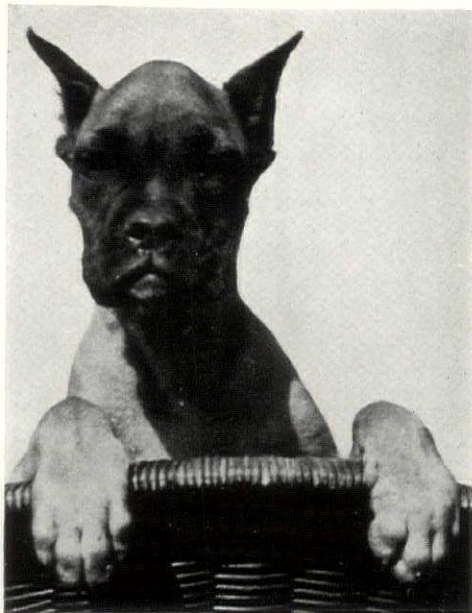
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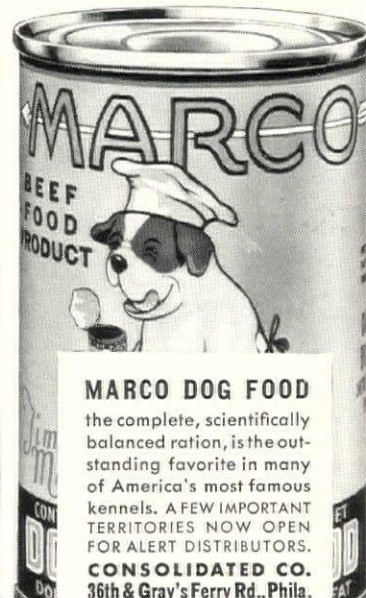
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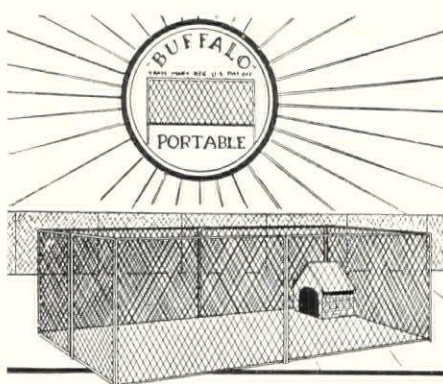
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HOUSE & GARDEN

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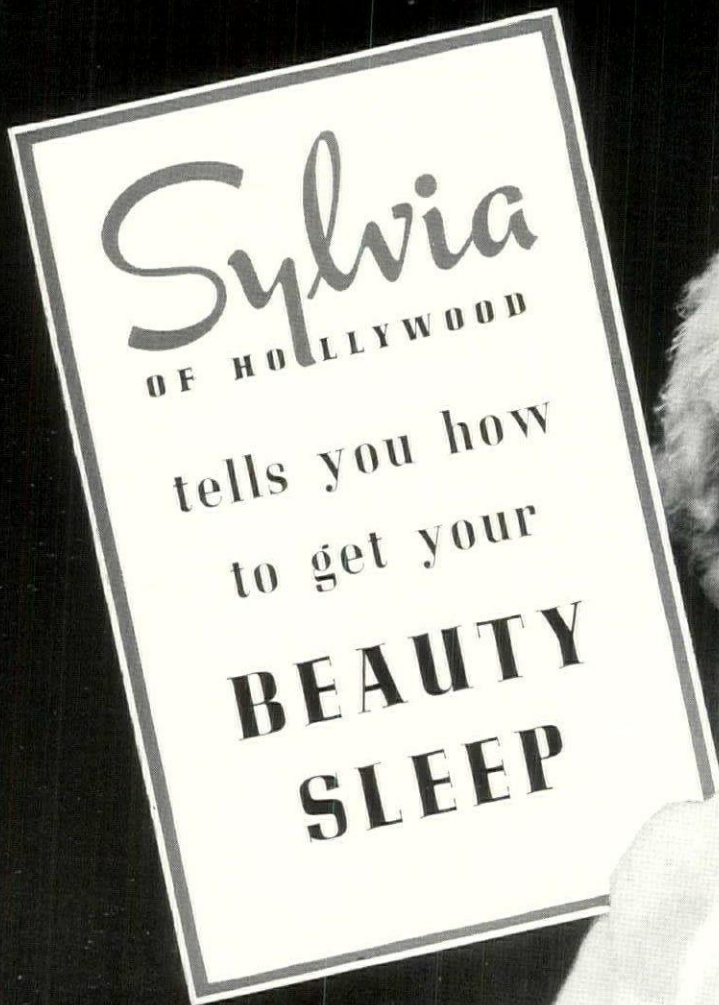
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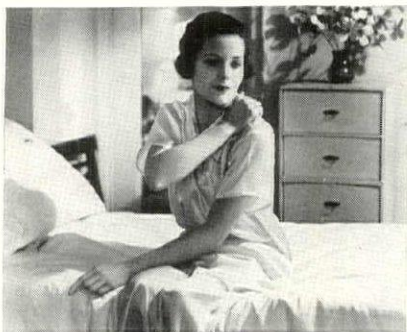
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THIS MONTH'S COVER. Color photography again supplies our cover design, with a portrait of *Lilium longiflorum* America, a recent development of one of the best of greenhouse plants. These stately blossoms are grown and shown here by the courtesy of Westover Nurseries.

GARDEN PILGRIMAGE. One of the most ambitious garden pilgrimages of which we have record will be undertaken this April when the National Federation of Garden Clubs meets in Dallas, Texas, on April 21st, 22nd and 23rd. It will make a swing around the state and then go to Mexico City to see gardens there. Information about the pilgrimage can be had of Mrs. Ben G. Oneal, Wichita Falls, Texas.

WE RECOMMEND. Two of the foremost from among the younger set of decorators, Ross Stewart and John Gerald, have just brought out a book on decoration worthy to rank in the "best-seller" class. It gives just enough theory to inform yet not confuse the layman, while the backbone of the book is made up of practical examples, intelligently explained. An addenda in the form of questions and answers crowds in a great many odd bits of information. Title: *Home Decoration, Its Problems and Solutions*. Published by Julian Messner, Inc.

SEVENTH TOUR. For the seventh year the Garden Club of Virginia will be conducting its famous tour of Virginia gardens. The dates are April 27th to May 2nd. Funds derived from the tour, as heretofore, will be largely used for restoring projects. Information may be had from Mrs. Thomas G. Wheelwright, Buckhead Springs, Centralia, Virginia.



INTERNATIONAL EATING. When life grows dull and our horizon crowds in upon us, we turn for escape to cook books. One such noble and obese volume came this way quite recently—*Recipes of All Nations*—by the Countess Morphy. Now some of us are fortunate enough to be able to travel around the world; for us stay-at-homes there still remains the privilege of eating around the world, and these 800 pages, with each national cuisine grouped in an indexed section by itself, provide the fare for many a gastronomic venture in foreign lands.

Equally commendable is *June Platt's Cook Book*, shortly to burst upon the hungry world.

CRUMB COMPLEX. Which kind of person are you: a crumb or a brusher? Between courses, do you automatically brush them away? Or surreptitiously nibble them? This is a profound problem. Doubtless some professor of psychology, with a dome as high as Mt. Everest, can place the crumbers and the brushers each in their respective categories. Meantime, look around the table at your next dinner party and see for yourself who are what.



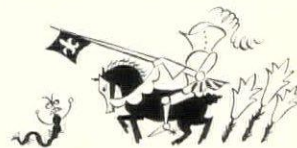
FLOWERS FOR KNOTS. The favorite form of garden design in Tudor times was the "knot"—a complicated pattern of green edgings. One such knot garden was shown at the International Flower Show in 1932 by the Garden Club of America. In these knot beds flowers were planted in motley. Gardeners didn't make Tulip beds of solid colors such as we plant today, but mixed the colors so that the knot garden looked like a multi-colored tapestry.

OLD DOC LEMMON: "Wal, Ezry's out ag'in, skinny as a last year's cornstalk an' a leetle grayer than when I last seen him, but still an' all the same old Ezry. So ye don't need hev no doubt 'bout Spring bevin' come at last, even up here in the back-country.

"Ezry, y'onderstand, is an old buck woodchuck, an' while gener'ly speakin' I don't like woodchucks no more'n I do hen-hawks or Potato beetles, somehow Ezry's diff'rent from most. For one thing, he don't never eat none o' the crops 'ceptin' Red Clover, an' I got more o' that than I know what to do with, anyhow. An' for another, he's the knowin'est woodchuck I've ever heard tell of, an' he never makes no mistakes.

"Must be nigh onto ten year since Ezry took up housekeepin' all by hisself plumb in the middle o' the rock ledge thet runs kittycornered through my orchard. Somehow or other he found thet the jagged break in the face o' the granite goes away back into ord'nary soil, an' thet once he'd tunneled out his burrow there warn't a dog in the hull township thet could git apast thet stone doorway. Thet made him safe as long as he warn't ketched away from home, an' he's taken blame good care not to git ketched!

"Ezry ain't never married, far's I can tell—seems 's if he's just a nat'ral-born old bachelor who holes up every fall for a long sleep an' comes out ag'in months later, lookin' kind o' peaked but the best proof I know of thet Winter's really gone an' got its back broke."



LILY ROOTS. J. Horace McFarland, who is accustomed to buckle on his armour for many good causes, has now entered the lists with vizor down and lance atilt in the cause of Lilies. He claims that when we gardeners buy Lilies they should have live roots attached. It appears that Japanese exporters of Lilies are especially flagrant in the way they shear off the roots for convenient packing, thereby opening many doors for the dread Lily disease, botrytis, to enter.

DEFINITION FOR MIDLERS. Youth is given us free and unfettered, but a graceful middle age is what we ourselves make it—the result of whatever spiritual, mental and physical effort we have put forth.

THIS IS THE HOUR

This is the season that I love the best,
For magic is apparent everywhere;
The clouds are changing colors, and a vague unrest
Stirs at remembrance of a summer air.

This is the day that I would find a tree,
A wood of trees, if any wood be near,
And softly walk, and very reverently,
On holy ground, for miracles are here.

This is the hour when man may have his way
And be a wood-god, brother to a tree;
I need but lift my hand, it seems, and say
"Let there be spring!" And spring would be.
—ELIZABETH MOORE



DUSTING ROSES. Among the miseries that take the joy out of life for Rose lovers is Black Spot. Against this one dusts twice a week from the unfolding of the leaves. But always dust within six hours after a rain or after watering. Dust early in the morning or late at night when dew is on the leaves.

SERVING PROBLEMS. Loving Reader No. 46513 asks, "What can one use large cut glass fish-shaped platters for?" Why not try fish mousse made in a fish-shaped mould? Loving Reader No. 46514 wants to know what kinds of salads to serve in the large glass bowls so popular now. We'd answer, "Anything but a fancy salad. In fact, fancy concoctions of fruit and mayonnaise dolled up as salad should be banished eternally. Why not serve a salad of several kinds of Lettuce with some quarters of little Tomatoes in it? For the dressing use both red and white wine vinegar and buy the best French or Italian oil no matter what it costs."



MURALS IN THE HOME OF MR. AND MRS. CORNELIUS VANDERBILT WHITNEY, PAINTED BY CHARLES BASKERVILLE, JR.

BRUEHL-BOURGES PHOTO—CONDÉ NAST ENGRAVINGS



BACKGROUNDS and the latest wall effects

WE WENT to a party the other night. It was a very good party—people, food, talk, everything. But what impressed us most was how festive everybody looked in the room—how brilliantly the background set off the clothes. For the walls were black, shiny black tea box paper put on in squares. Curtains and chair coverings were white, the rugs were white, the furniture pickled pine—a perfect party setting for beautiful clothes and beautiful people.

In planning a room, first make up your mind exactly what you want to accomplish—whether a neutral setting that will be flattering to you and your guests, or a background so arresting in itself that it becomes the dominant feature of the room. Should you wish to be truly luxurious, select a good artist to paint a mural for you. By this means you can inject personality into the decoration, give it freshness and charm, imbue it with your own taste and ideas.

The striking murals, pictured opposite and above, are in the home of Mr. and Mrs. Cornelius Vanderbilt Whitney at Old Westbury, Long Island. Here the artist, Mr. Charles Baskerville, Jr., has caught the gay spirit of the room for which they were designed—a game room in a free standing pavilion near the swimming pool, used for lunching and lounging. The subject is "A Jaguar Hunt in a Mexican Jungle", with figures from sketches made in Mexico of survivors of Mayan tribes, of a white mule even, which the owners brought back from their Mexican ranch to be a mascot for Mrs. Whitney's race horses. Painted in oil on canvas, this brilliant decoration covers eight hundred square feet of wall in a continuous composition. Over the mantel the central figure of the decoration is giving thanks for good hunting to the god of a smoking vol-

cano; other panels show hunters engaged with jaguars and bears, vividly dressed native women carrying tropical fruits on their heads, bearers bringing home the dead puma.

Next to murals, wall paper is the best medium for giving color and gaiety to a room. Colors in wall papers are greatly improved. Not only are the combinations more unusual, more deftly combined, but the new plain shades are vastly more varied and interesting—lovely purply blues, dusty pinks, subtle mauves, a number of new grays. Gray, by the way, is the high style note this Spring. You'll also see lots of blue, particularly the medium and dark shades, much dusty pink and peach, and plenty of green, both fresh Spring greens and bright, deeper tones.

Dark, bright backgrounds are still going strong though the advent of Spring brings plenty of fresh, light colored papers. With these paler grounds, however, the accents are darker than formerly. Patterns in general are larger; designs have been simplified, this simplification resulting in finer drawing. The motifs are generally clearly indicated and there is much free space around the patterns.

With plain colored wall papers, all kinds of interesting effects are possible. Try combining two or three colors you like, using them in stripe effect, either horizontally or vertically. Or get paper in three or four values of the same color, cut it in squares and make a plaid pattern in whatever size you want.

When planning for wall papers, don't forget the ceiling. Flowered paper continuing over the ceiling in a bedroom gives a delightfully fresh effect and makes your room seem larger and higher. One clever decorator transforms ugly tiled bathrooms in old apartments

with wall paper used over the walls and ceiling. The tiles are first sized, then covered with lining paper, then with the wall paper. Another decorator covers the ceiling in a little country living room with wall paper of bright bouquets scattered over a dark blue ground, walls are in plain paper of the same dark blue color, and the fabrics repeat the bright hues of the flowers on the ceiling.

Colored ceilings are also a lively note with plain painted walls. In a modern room with white walls and curtains of jonquil yellow raw silk, the ceiling was covered in this same brilliant yellow fabric. Another modern living room done in a beige and brown scheme had beige walls and a dark brown ceiling lacquered to the brilliance of a mirror.

Drapery is another type of background you'll see much of. Look at the dining room in the English house on page 50 for an idea of the graceful effect of a treatment of this kind. All types of materials are used—chintz, chiffon, heavy nets, flexible leather, the printed cottons that so marvellously resemble damask, linen, sateen. Newest effect in walls of this kind is the plaster drapery shown on page 37. Here the walls are first hung in fabric and then the plaster applied, giving a soft draped surface that is permanent. Stretched mate-

rials also make charming backgrounds. Chintz stretched on the walls, the same pattern making the curtains, gives a continuous, unbroken effect that is very restful. An interesting treatment carried out in a man's dressing room consisted of tall windows on opposite walls hung with curtains to the floor of white and brown printed linen, the two remaining walls being covered with stretched brown serge.

Dark rich colors are still popular for painted walls, one of the reasons being that deep, rich shades are so flattering to the new bleached woods. Colors most frequently seen are bottle green, emerald, navy, wine red, dark brown, eggplant, dark gray. Very new is charcoal, a brown so deep that it is almost black. This is used for both walls and floors.

And while on the subject of painted walls, one of the smartest effects seen recently was a dining room with walls painted in big white and emerald green stripes, the stripes about five inches wide. Another interesting treatment consisted of split bamboo applied to lower walls to form a dado, the bamboo painted white against a bright green ground. The upper walls were decorated with chinoiserie designs—fantastic flowers and figures painted in white grisaille, with notes of the green of the dado sparsely introduced.



SCULPTURED PLASTER IN A GAME ROOM

MARGARET BOURKE-WHITE



USE OF WALL PAPER

GOTTSCHO

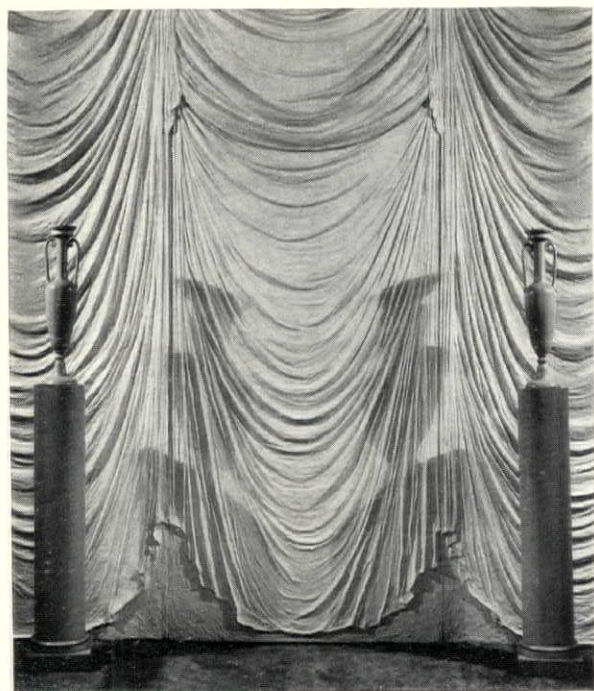


NYHOLM

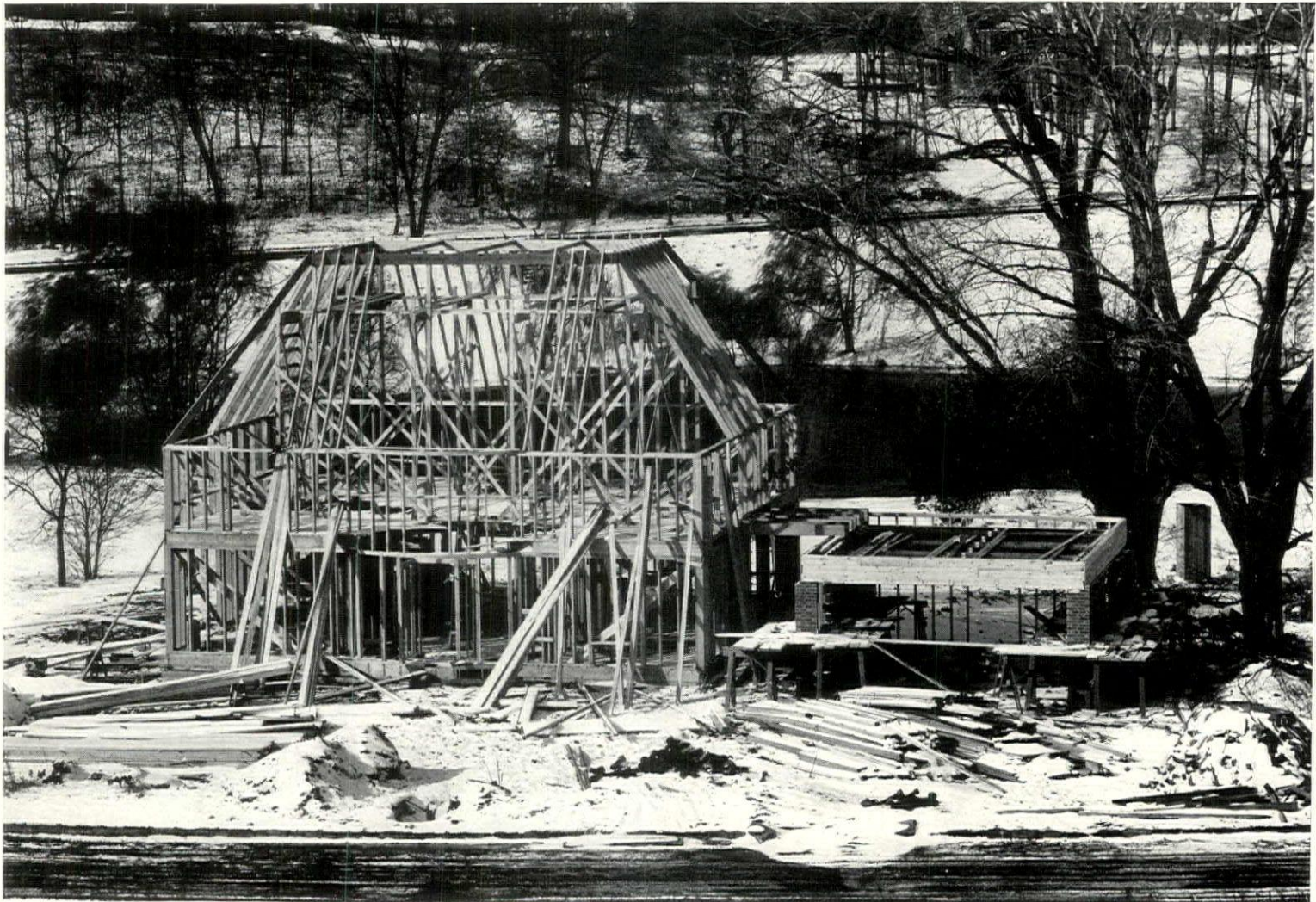
ONE ENTIRE SIDE OF SCREENS

Walls in New Ways

Look opposite at the striking wall treatment in a game room designed by Percival Goodman. The plaster background is decorated with a sculptured design of wild birds and beasts, executed by J. Franklin Whitman, Jr. Above. Charming use of paper in a little hall in the New York home of Mr. and Mrs. William Kirtland, Jr. The pattern is oyster white on a bottle green ground and it is finished with a Greek key border above a white dado. Louise Edey, decorator. The dramatic background above is not a window but a wall of screens extending from floor to ceiling the entire side of the room. This treatment was installed to conceal badly designed windows and consists of wood framework hinged so that it folds back in sections. On this is stretched white organdie which admits light and keeps out dust. In the New York studio of Mrs. George Crawford. Right. Plaster wall drapery in a circular room. Courtesy of Chez Ninon. Last two, Empire Exchange, decorators

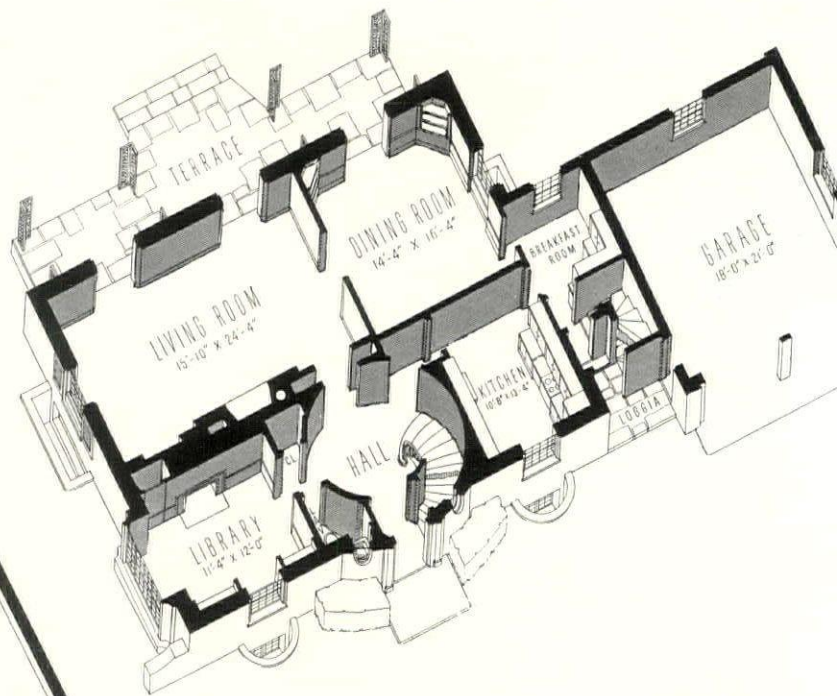
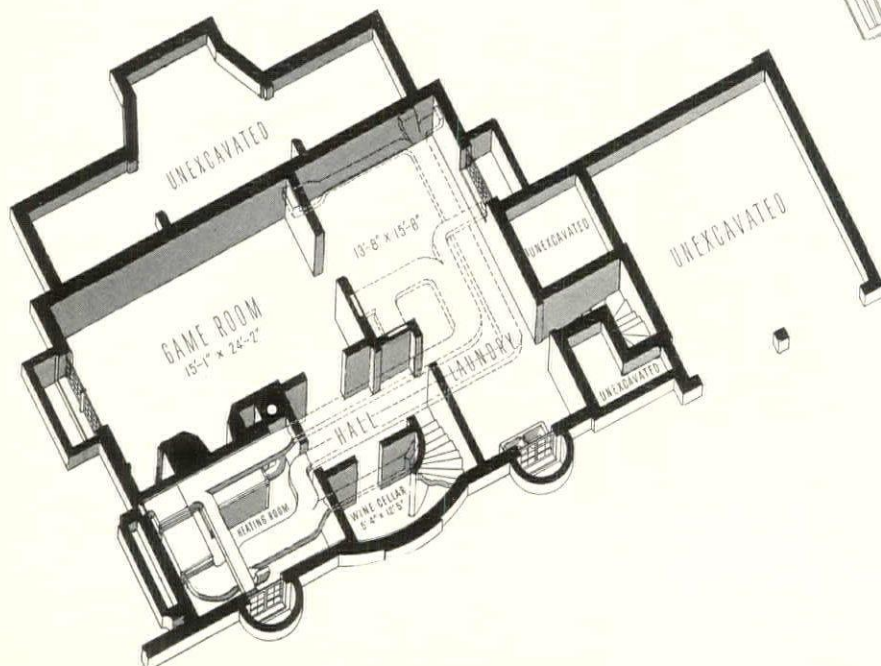


PLASTER WALL DRAPERY



VERNA COOK SALOMONSKY, ARCHITECT

FORMERLY published in our July, 1935 issue and estimated by engineers to cost \$15,500 to build, the plans of the House & Garden Ideal House have been enlarged and reversed, to suit the attractive site selected in Scarsdale, N. Y. The increased size gives a better opportunity to show the ideal features of the plans developed from the recommendations of six authorities in architecture, decoration, building, real estate, domestic science and child training. The house has cost \$25,000 to build. The attic plan is published on page 86. Above is shown the first picture (November 24th) of the solid frame-work of the house, illustrated in detail on the opposite page and described in the text beginning on page 40. Also shown on the opposite page is the diagonal sheathing whose purpose is to give additional strength to the frame

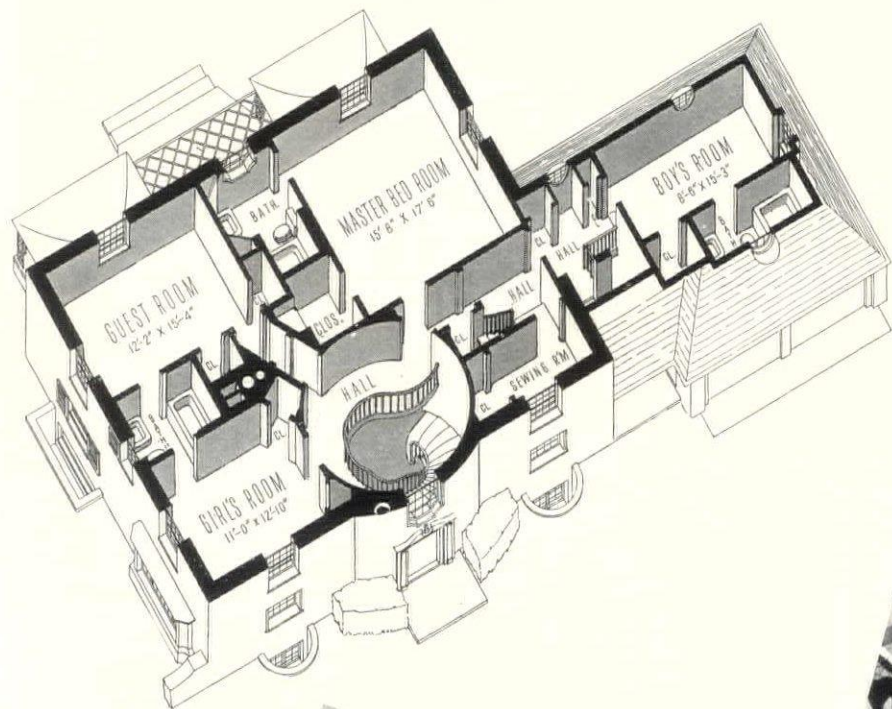


Six home-building experts suggested the plans

Interiors will be published in color in May

Our Ideal House

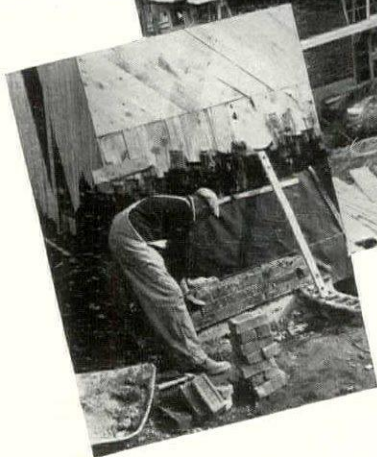
ATTAINING an ideal brings an enormous amount of satisfaction to men or to magazines. Throughout the recent bitter winter, work on the House & Garden Ideal House at Scarsdale, N. Y., has proceeded strictly on schedule. And now we have the great pleasure to announce that on April 25, and for two months thereafter, this house, based on plans suggested by experts in home-building and incorporating the latest features of construction and decoration, will be open for inspection by the public. The architect is Verna Cook Salomonsky, noted for her many fine residences in the New York area. The builders are the Crane-Berkley Corporation and the house stands on Taunton Road, in the Berkley section. Construction details and the complete specifications to which the house was built will be found on these and the following pages. The report of the experts, on which the house was based, was published in our July, 1935, issue.



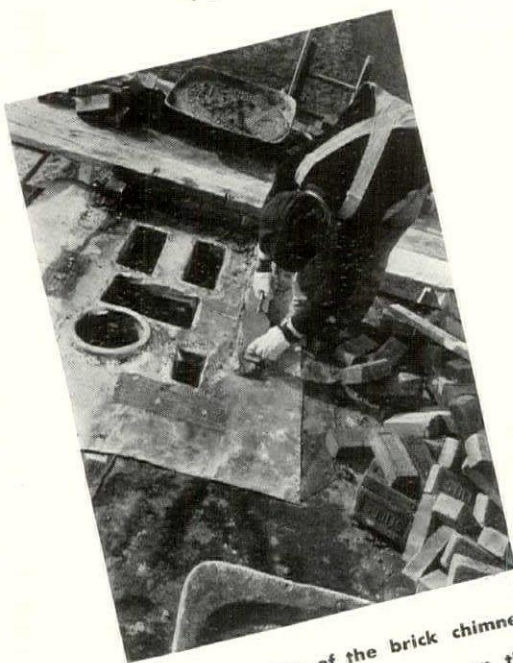
PHOTOGRAPHS, HAROLD HALIDAY COSTAIN



By December 16th the brickwork was well along and the wind-proof sheathing felt almost covered the house. The detail, left, shows the waterproof mastic and fabric above the foundations



Two views of the circular stair hall: December 26th, above, January 30th, at right. A beautiful, though rather expensive, feature



An unusual view of the brick chimney being built around the flues on the roof. A modern puzzle for Santa Claus!

FROM foundations to roof rafters, the construction story of the House & Garden Ideal House at Scarsdale, N. Y., pictured on these and the preceding two pages, will be found in the following paragraphs. We have taken the architect's specifications, from which the house was actually built, and interpreted them for our readers. We shall gladly answer any further questions about this unusually fine house.

FOUNDATIONS. All footings are of Keystone Portland cement concrete, 8 inches thick. All exterior foundation walls are constructed of concrete block waterproofed with two coats of cement and sand mixed with Hydratite paste waterproofing. The interior partition walls of the basement were built of cinder block.

CONCRETE FLOORS. The fully excavated portions of the basement were covered first with an 8-inch bed of cinders, well tamped down, on which base a 5-inch flooring of Portland cement concrete was poured. This flooring was waterproofed with Hydratite waterproofing mixed with the concrete.

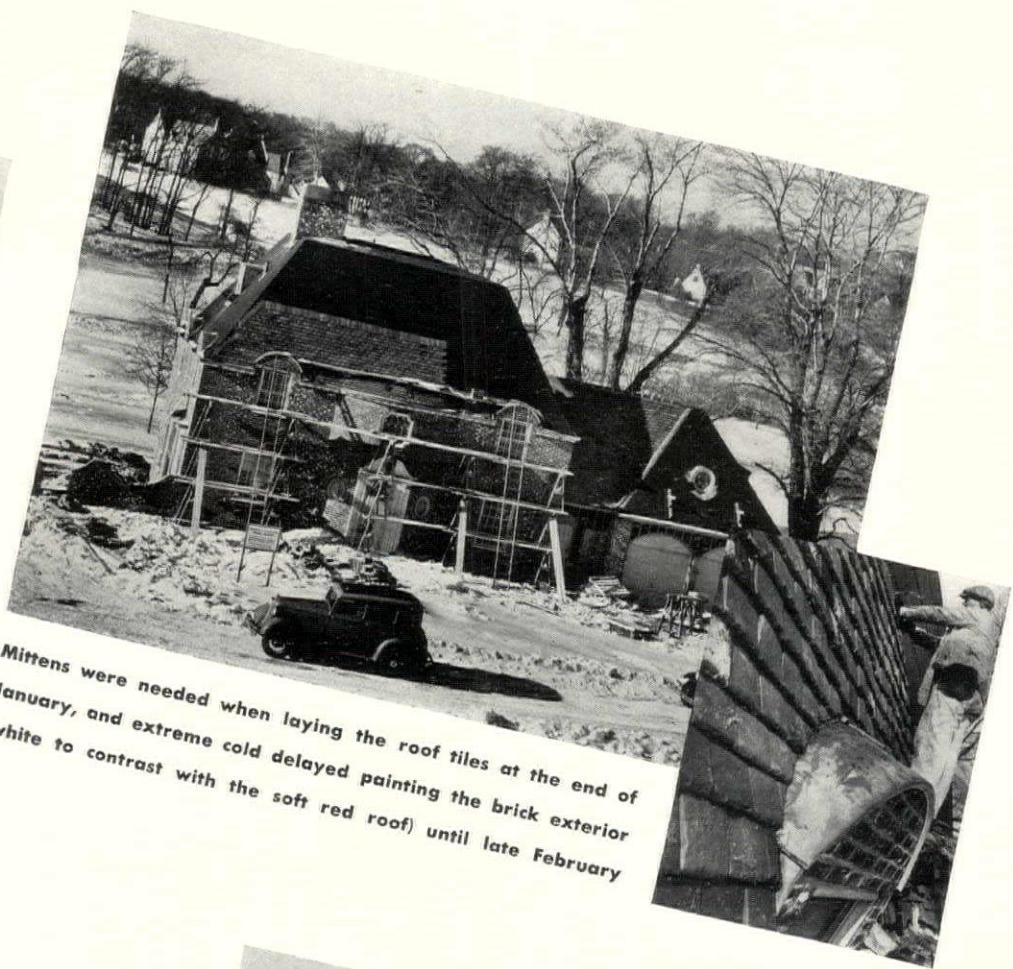
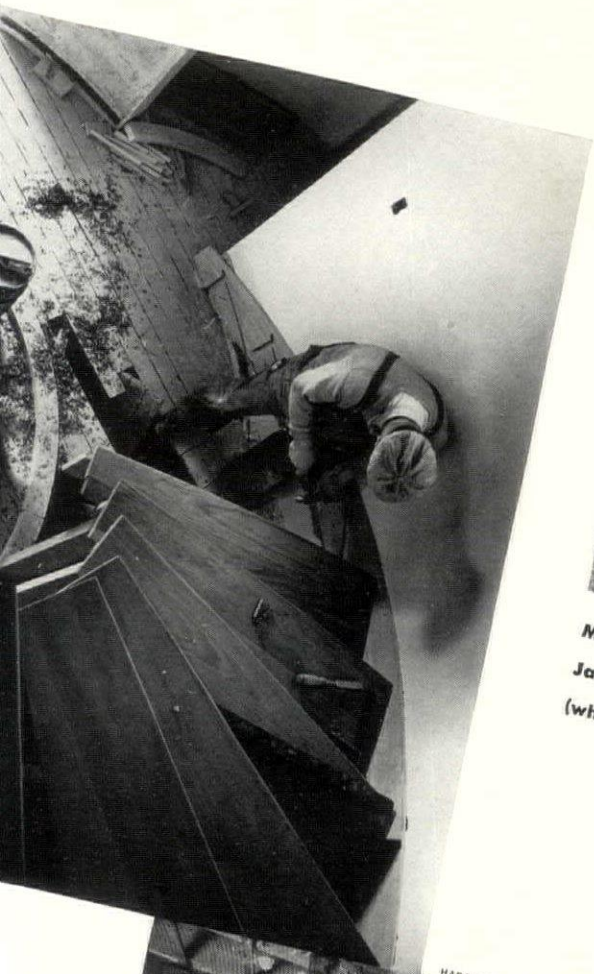
FRAMING. Timber for joists, rafters,

studs, plates, etc., is No. 1 Common Douglas Fir, well seasoned. All framing, fire-stops, etc., were designed and constructed in accordance with the regulations of the Village of Scarsdale, in which the house is situated. In general, the framing is of the platform type with studs set 16 inches on centers, the bearing partitions being cross-bridged with one row of 2" x 4"s. Platform framing permits the placing of both interior and exterior stud partitions on top of beams. As the beams shrink, due to the drying out of the lumber, the settlement of all walls is uniform, which tends to prevent cracking of plaster.

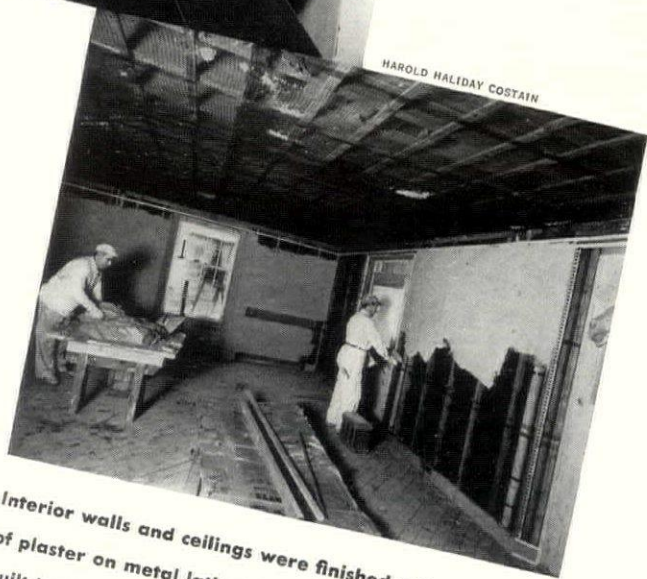
SHEATHING. All exterior walls of the frame were covered with 7'8" x 8" shiplap, seasoned Yellow Pine sheathing, laid diagonally for greater rigidity and nailed to each bearing. On the roof rafters, the same sheathing is used but, in this case, is laid horizontally.

SHEATHING FELT. In preventing the infiltration of cold air—a major cause of draughts and loss of heat—the proper application of sheathing felt is of major importance. In the Ideal House, Minwax Full Seal Fabric, 30 inches wide, was first laid in a bed of Minwax mastic across the top of the (Continued on page 86)

Our house at Scarsdale will be
opened to the public April 25th

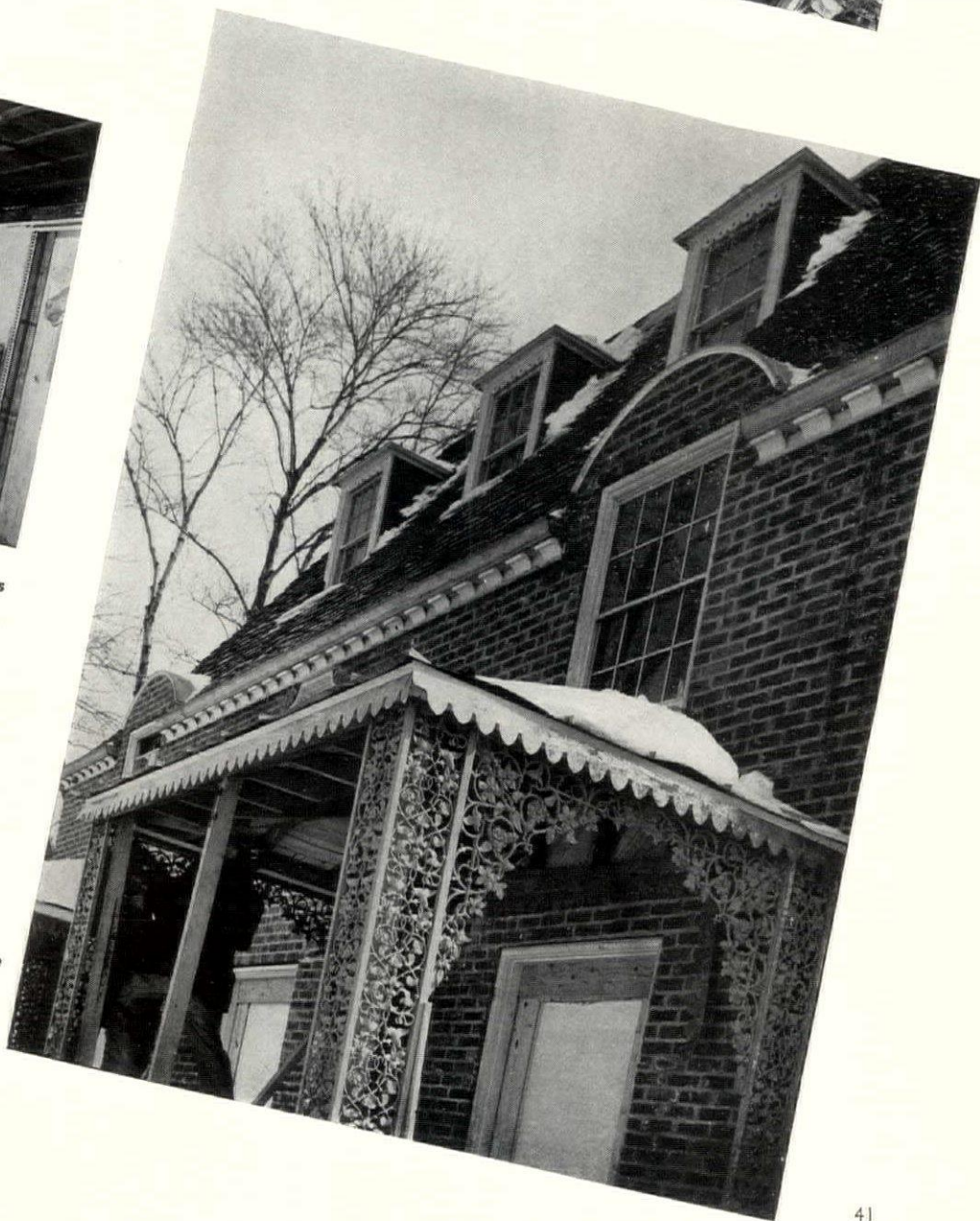


Mittens were needed when laying the roof tiles at the end of January, and extreme cold delayed painting the brick exterior (white to contrast with the soft red roof) until late February

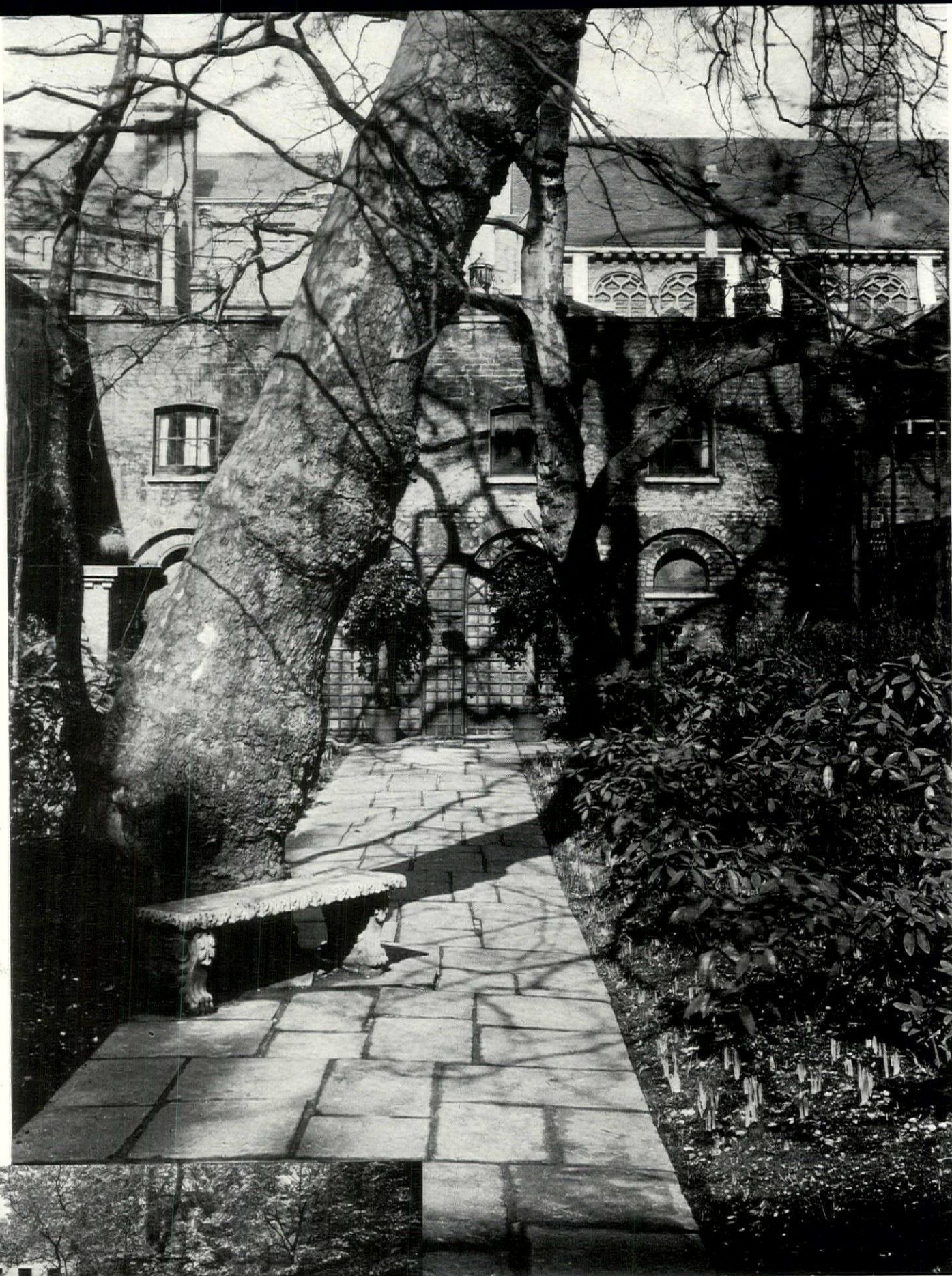


HAROLD HALIDAY COSTAIN

Interior walls and ceilings were finished with three coats of plaster on metal lath and the heating convectors were built in the walls as shown above. See text for details



On January 24 the delicate ornamental ironwork of the two verandas on the garden, or west, side of the house was raised and fitted under the lead-coated copper roofs



SYLVIA SAUNDERS

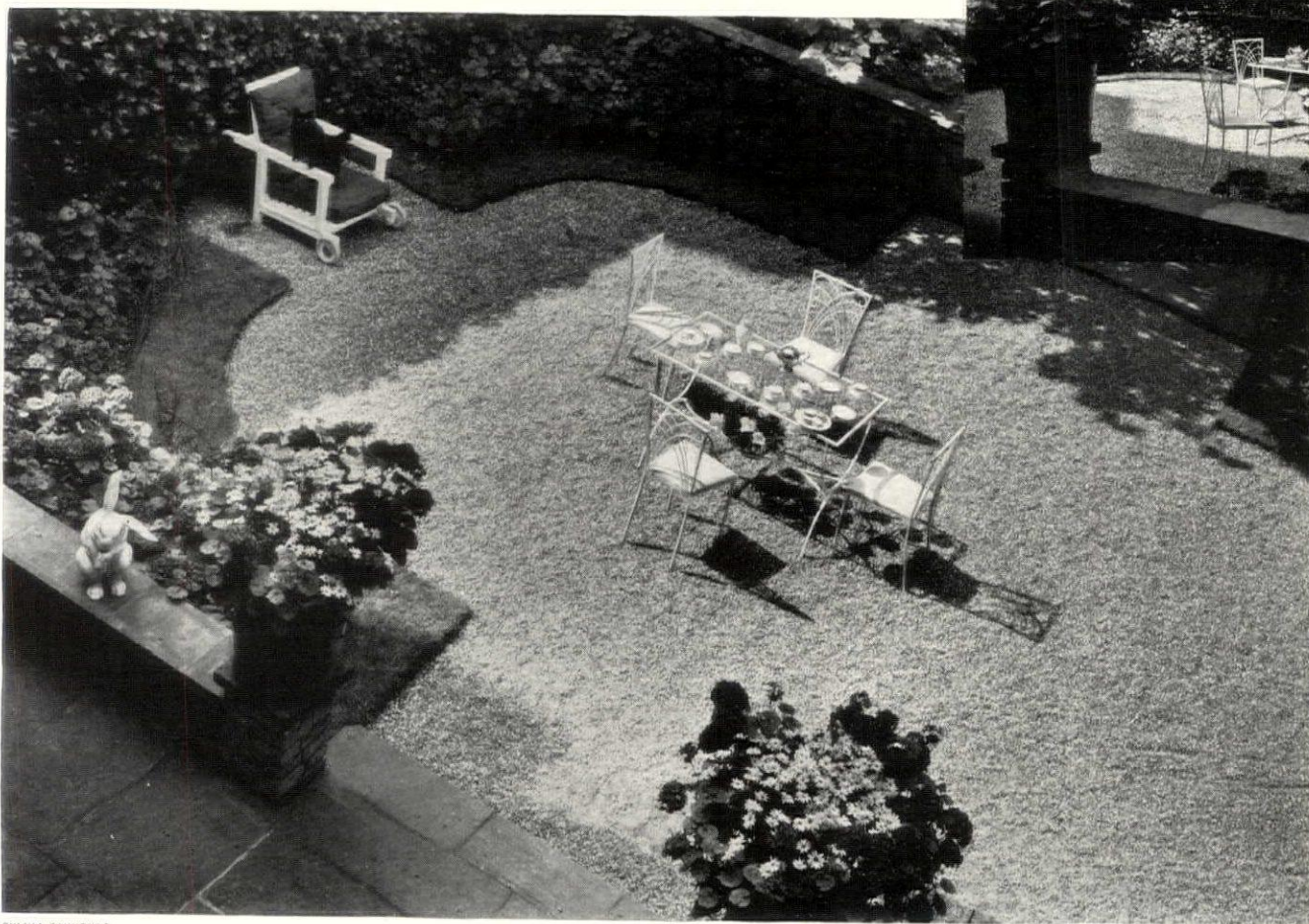
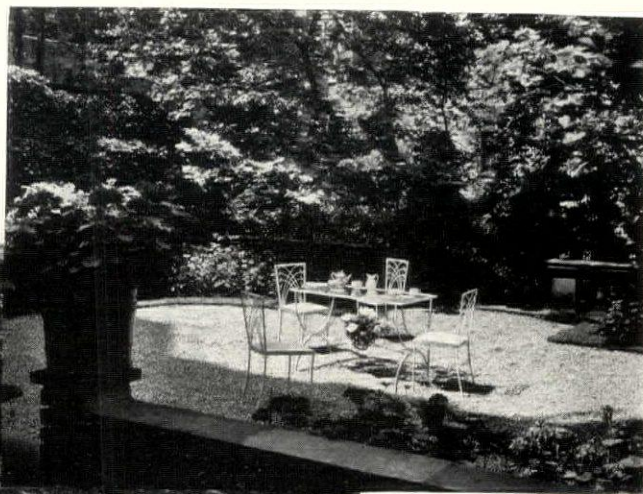
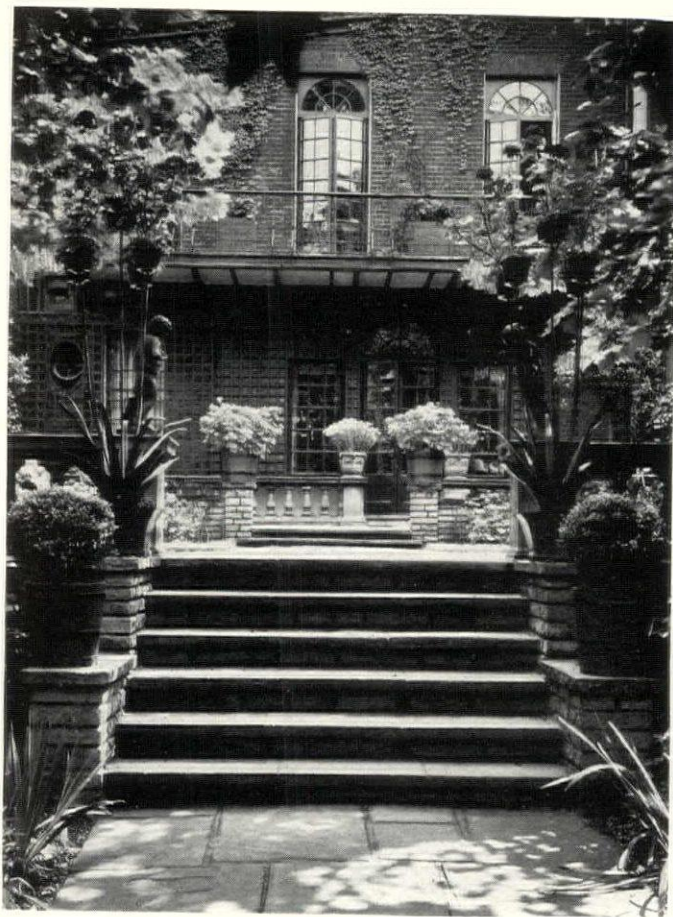
Garden in London Town

LONDON, at first thought, is not the sort of place which we Americans associate with gardens; more likely are we to connect it with lowering skies and smoky fogs and business men leaving their offices for afternoon tea. The indubitable fact remains, however, that within the city's limits are private gardens outstanding for their dignity and courteous charm.

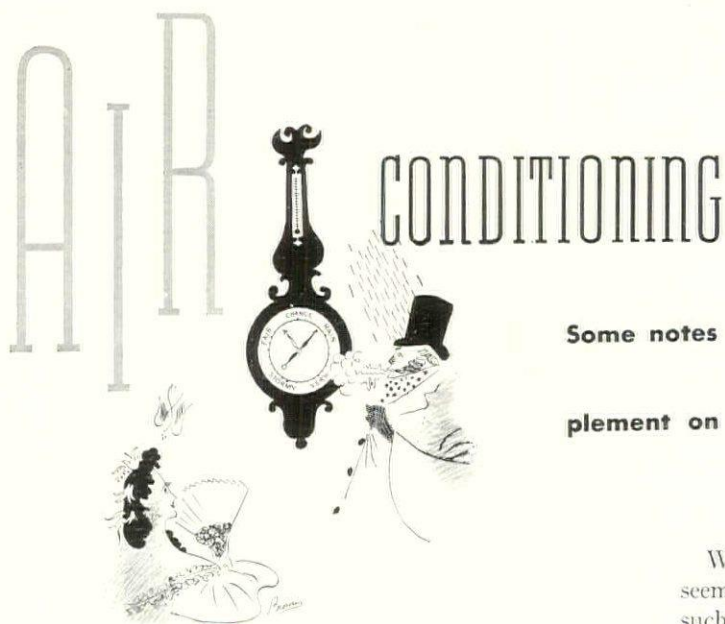
One such place is presented on these pages—the garden of Major Christie-Miller, in Brooke Street. In the large picture opposite you see it as it is in early Spring, with the blades of the Daffodils thrusting up among the Rhododendrons and the still leafless tree boughs dropping their shadow patterns across brick and stone. Later, on the terrace, pink Rhododendrons glow in flanking tubs beside the steps, with multi-colored flowers lighting the curved surrounding borders, and tall Rhododendrons, also in pink, beyond the stone railing.

As you look back at the house from the garden you see the view at the immediate right on this page. On either side of the top step black wrought iron stems uphold pots with living plant inhabitants. White and yellow Daisies are in the tubs and jars beyond, while Ivy clings to the mellow old red bricks of the walls.

The house balcony overlooks the oval terrace at the foot of the page, with its white furniture pleasantly set off against the pale yellow pebble surfacing. Every detail of setting and surroundings contributes to make it an ideal spot for open-air meals in pleasant weather.



SYLVIA SAUNDERS



Some notes to add to our comprehensive 12-page supplement on this subject published in a previous issue

AIR-CONDITIONING is today an accepted fact. In designing a modern residence the architect is usually required to provide for air-conditioning. The space which used to be designated "boiler" or "furnace", on the plans of a proposed house, now carries the name "air-conditioner" as a matter of course.

But we should not lose sight of the fact that heating is a part of air-conditioning; and the heating plant must still be considered the heart of any system of atmospheric control. It is important, therefore, to make certain that the heating unit is as up-to-date as the rest of the conditioning equipment and that it does its full share in producing the results which you have a right to expect.

For example, cleanliness, quiet operation, and economy of operation are three essentials of a satisfactory installation. The heating unit can contribute to these or, if improperly designed, can seriously detract from them. One of the larger manufacturers, recognizing the importance of designing a unit that would meet these conditions and be as nearly foolproof as possible, devoted five years to intensive research and finally produced an electric oil-burning furnace of radically different design. This furnace has had the benefit of several years' testing in thousands of homes, and its simple steel shell is a familiar sight to many home-owners. A few words about the way it works may serve to point the vital differences between modern equipment and the earlier units which are still operating in many basements.

In the first place, fuel oil will burn only when it has been converted into a gaseous state. To reach this state it must first be atomized. This is the function of the burner. In the furnace under discussion, the manufacturer places the burner at the top of the unit where the atomized mixture of oil and air is injected downward into the furnace at an unusually low pressure. This reduction in pressure results in very much quieter burning.

When the burning gas reaches the bottom of the furnace only partial combustion has taken place. Therefore, as the flame mushrooms out and starts up the walls of the furnace to the chimney exit near the top, a second source of air for combustion is supplied at the bottom. This construction assures complete combustion, which, in turn, results in cleanliness and economy of operation. The heating unit in your air-conditioning system is therefore filling all the requirements of giving adequate heat and hot water.

We should be misleading the reader, however, if we seemed to suggest that only in oil-burning equipment are such results obtainable. Modern heating units utilizing gas as a fuel have been designed with the same care that characterizes the oil-burner. And now that automatic coal stokers are being brought to such a high point of perfection, there is no reason why this fuel should not be used with equal satisfaction when its price in a given locality gives it a favorable advantage over other fuels.

So far as the rest of the air-conditioning equipment is concerned, it may be obtained in whatever form desired. It may be added to a regular heating unit, such as we have just described, or it may be had in one coördinated unit which includes the furnace.

As summer approaches, the attention of many home-owners will again be turned towards that most compact form of air-conditioner, the room unit conditioner. These room units are self-contained and, in addition to cooling coils, furnish air filtering and air circulation. For some reason these conditioners have become celebrated principally for their usefulness in summer cooling, but it should be expressly noted that several types of room units serve an equally important function during the winter months when, by having their heating coils connected with the heating system they circulate clean, humidified warm air. When desired, these room units may be furnished with casters to facilitate moving them from one room to another. The constant study which has been spent on the design of these self-contained units has resulted in a decrease in their size and weight and a considerable increase in their efficiency.

Another new development in the air-conditioning field has resulted from research in the distribution equipment. After exhaustive tests in actual use, which were purposely limited to a small section of the country, this system has recently been put on the market nationally. The architect of House & Garden's Ideal House, the story of which appears on page 39 of this issue, chose this equipment for installation in the house. The salient point of the system is that heat is piped to radiators or convectors accurately adjusted to supply the exact amount of heat required for each room, while the other functions of air-conditioning are supplied by means of air-mains. A more complete discussion of the advantages of this interesting system will be found on page 91, in connection with its installation in our Ideal House.

Two of the less expensive pieces of conditioning equipment seem to have gained in popularity and have been brought out in improved forms by a number of manufacturers. These are the humidifier (*Continued on page 80*)



KURT SCHELLING

TALE OF 3 CITIES

Seven pages of brilliant interiors chosen from three
houses in England, France and America showing a host
of new and inspiring ideas for successful decoration

PITTSBURGH

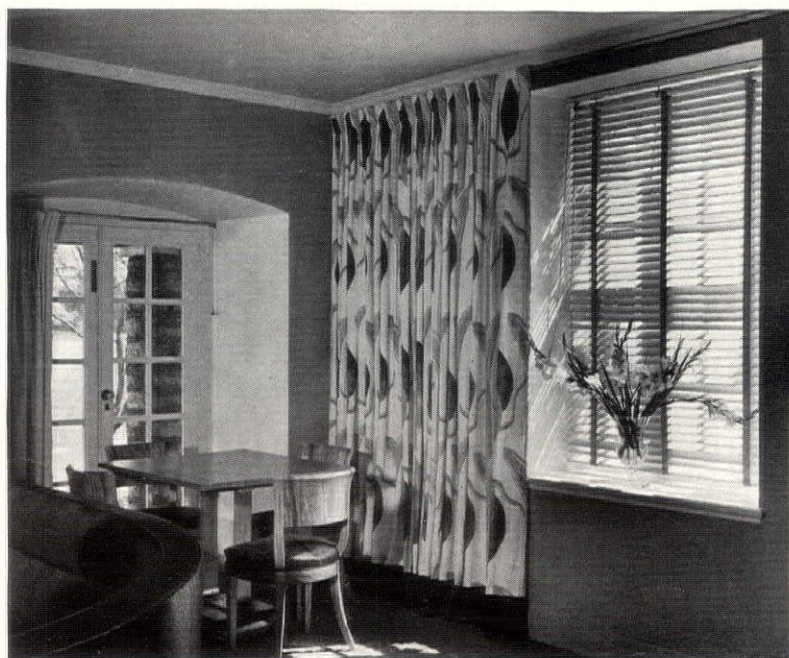
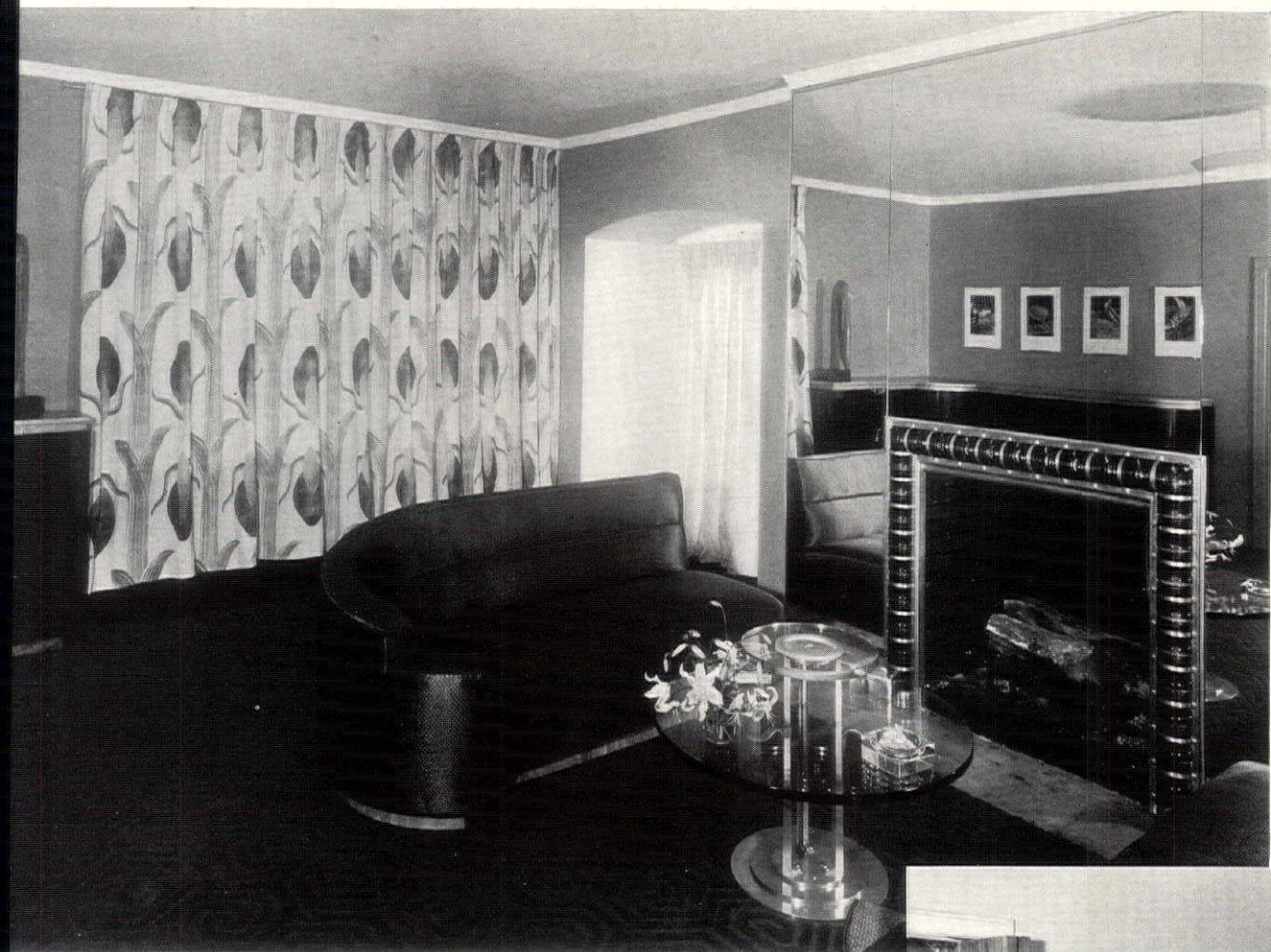
USA

MODERN decoration owes much to aluminum and glass in this house in Pittsburgh where Harold M. Schwartz, the decorator, used these materials prodigally to express "the basic products upon which Pittsburgh is built". On the preceding page is the stairway, its railing built of glass bricks. In the dining room, the table has a hand-wrought aluminum base topped with thick glass decorated with an etched design that is repeated in the hand-carved gray, yellow and plum rug. A chandelier of hand-wrought aluminum throws a spotlight on the table; chairs are white mahogany with shaved brown fur upholstery. The deep bay window holds a miniature conservatory, air-conditioned and protected by glass doors.

In the gray-violet living room, opposite, is a fireplace of green ship lantern glass and aluminum, with a gunmetal mirror background. Grouped before it are specially designed sofas upholstered in plum quilted satin. Very practical is the coffee table constructed of hand-forged aluminum and plate glass which has a device in the top for heating Sunday night supper trays. Opposite the fireplace is a bookcase-bar of colored aluminum, deep brownish plum, and in another corner of this interesting room stands a white mahogany bridge table that folds into a console fitting the French door alcove.

KURT SCHELLING





KURT SCHELLING

ALUMINUM AND GLASS ARE USED WITH DRAMATIC EFFECT
IN THE PITTSBURGH RESIDENCE OF MR. W. L. MELLON JR.



BODORFF

TRULY a house of glass, for every room in this Paris residence glitters with many mirrors—bright modern notes in contrast to the old furniture. Doors in the salon are sheathed with antique mirror panels which reflect a scheme of white walls, yellow satin hangings and the faded violet-reds, browns and greens of the Aubusson rug. Flowered silk chair coverings repeat these soft colors; commodes and tables are of inlaid tulip wood.

In the dining room (opposite) one wall is covered with mirrors, the one opposite decorated with Chinese painted panels of delicate white flowers on gray. Curtains and chair coverings are olive green satin. Glass again glitters in the owner's coral and gray bedroom where the door and window frames, radiator enclosures, commodes and tables are mirrored. Chinese paintings framed in mirrored strips are brilliant accents against white walls in the little hall. Ernest Wiart was the decorator.

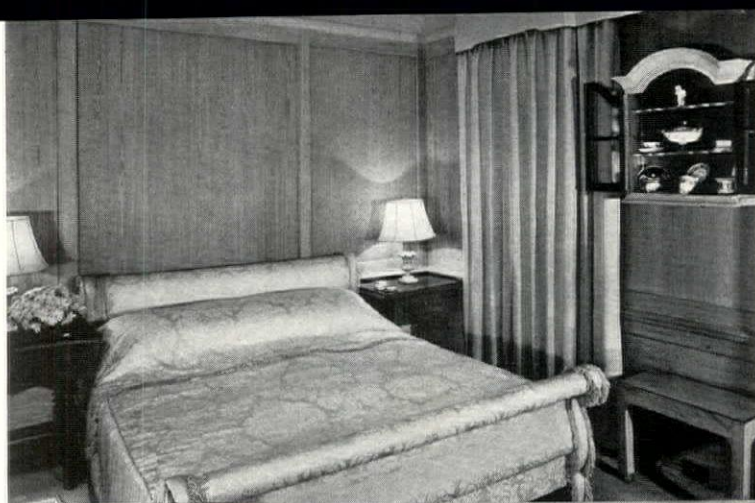
PARIS

FRANCE



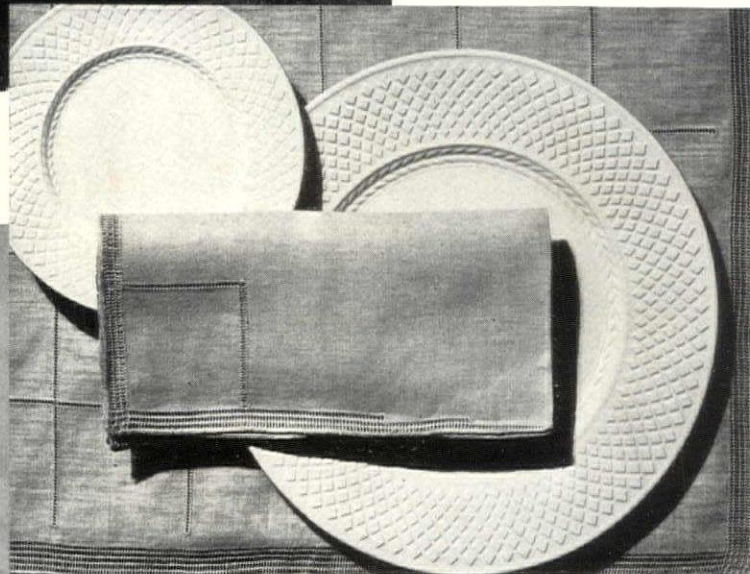
MODERN MIRRORED EFFECTS
WITH OLD FURNITURE IN A
HOUSE OF GLASS IN PARIS





SYLVIA SAUNDERS

BLOND COLOR AND MODERN FABRICS BLEND WELL
WITH OLD PIECES IN A GEORGIAN HOUSE IN LONDON



NYHOLM

SUNDAY BREAKFAST

BREAKFAST comes into its own again—the hectic days when we seemed prone to ignore it as a repast are gone and now, both in town and in the country, Sunday noon has been elected the most fashionable moment for this hospitable gesture. One's most amusing china, loveliest silver and linen permit the service of a brave array of delectable hot dishes, hot breads under napkins, jams and fruit. The fruit may be pared and sliced, laid on shaved ice, the way they do it in the tropics. (Left)

The table, shown on the opposite page, is centered with two white china baskets filled with colorful Freesias and a pair of covered boxes of fine old Chelsea, in the form of nesting pigeons, on a mirror plateau. The sterling silver coffee service is placed on a small table at the hostess' right. The flatware used is Reed and Barton's new sterling silver pattern—"Jubilee"—a fine example of modern silversmithing, possessing the quality of handwrought silver. (Shown above)

The china used is "Mansard", Spode's latest pattern in fine white earthenware. It comes in full open stock from Wm. H. Plummer and Co. (Above) The natural colored linen mats and napkins are embellished with fine drawnwork: McCutcheon's. Glassware, top of opposite page, is clear crystal cut in an English pattern and may be obtained from John Wanamaker. (Continued on page 80)



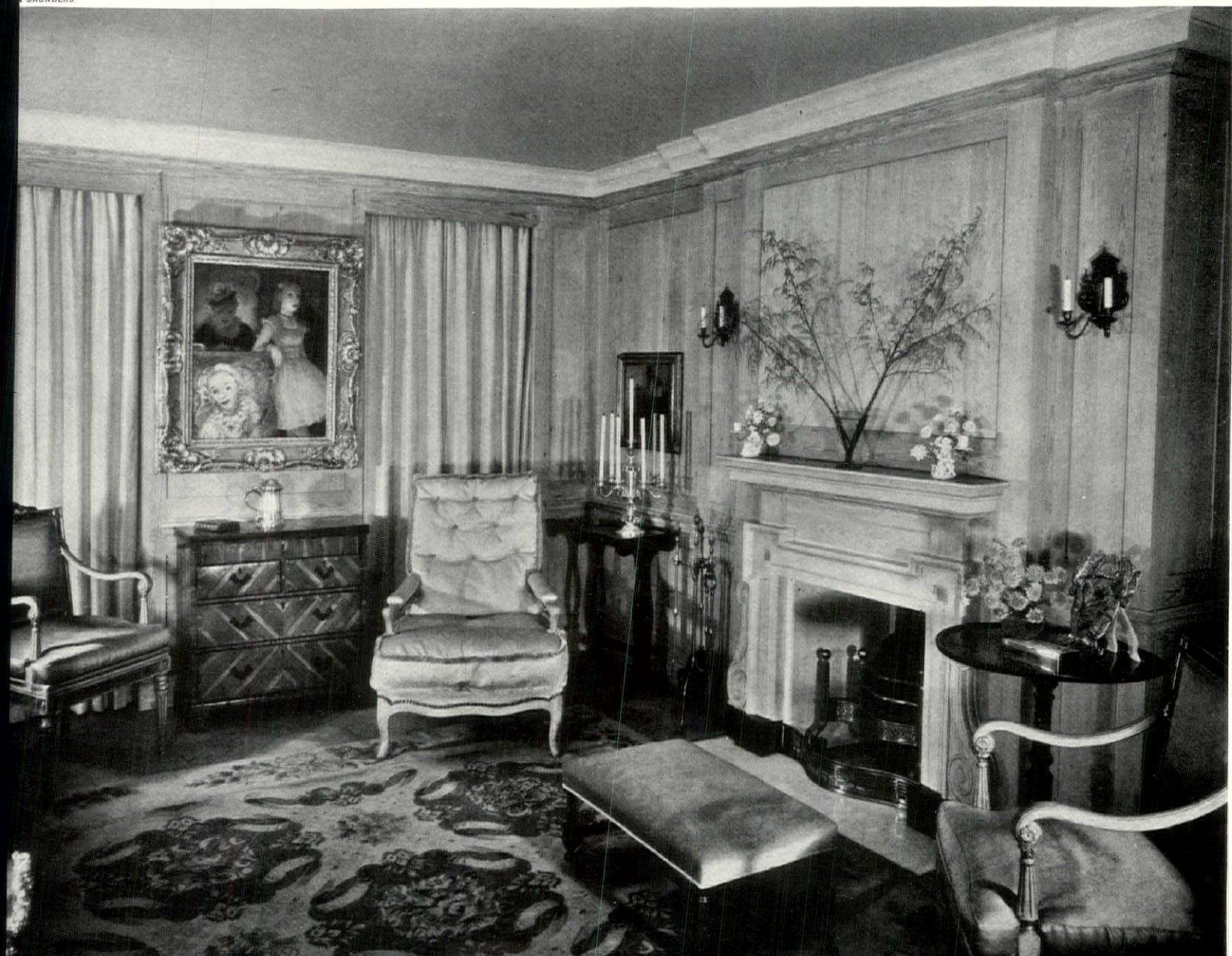
LONDON

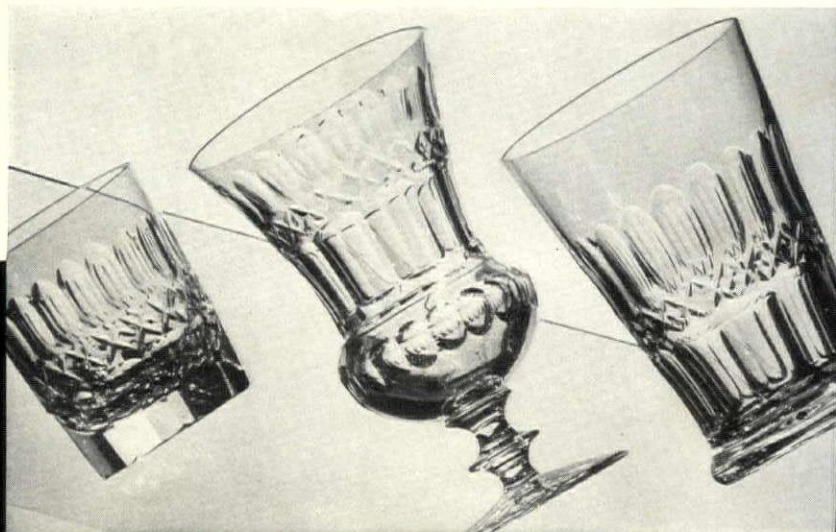
ENGLAND

ALTHOUGH Mr. Robert Lutyens' London drawing room, shown below and opposite, is furnished with period pieces, this clever architect and designer has given it an entirely fresh look with blond colors and modern fabrics. Paneling and mantel are of deal, bleached and waxed to a silvery beige. The chairs are in rough-textured beige silk, with occasional pieces in pale blue satin and brown and eggshell chintz. Curtains are white taffeta, and the beautiful Aubusson rug is in delicate tones of pink, blue and brown on white.

The gay sophisticated air of the small dining room, opposite, was achieved by draping walls with bleached linen crash and skillfully combining charming furniture and accessories of different periods. Sheraton and Regency pieces and gilt Rococo consoles live happily together, brought into harmony by the florid Russian Aubusson rug in rich blue-greens and reds. Above is Mr. Lutyens' bedroom. Built-in wardrobes and bookshelves of light alder wood; remaining walls are deep blue and the curtains dusty pink. Black linen covers the furniture and bed. In Mrs. Lutyens' bedroom, the bed is covered in white damask, hangings are cream satin lined with coral shantung and the carpet is white mohair. Walls are paneled in deal.

SAUNDERS







TEXTURES

3

2

6

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8

8

A



NEW COLORS

RUGS AND CARPETS

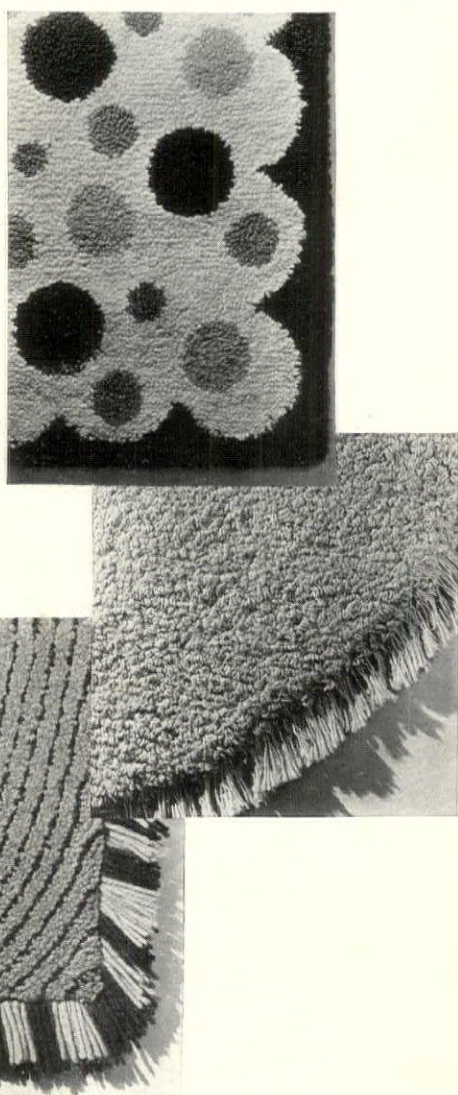
TEXTURE is the big news in rugs and carpets. Nubby surfaces, tweed weaves and all manner of rough effects give an entirely new look to your floor. Colors are mainly the wood tones—all shades of tan and brown, lots of beige, some green and yellow. Opposite are nine examples of this textured trend. 1. Rows of wool tufting on linen background make this luxurious Klearflax rug from Wanamaker. 2. Cochrane broadloom, cut and uncut pile, gives pattern and surface interest: Lord & Taylor. 3. Alexander Smith's twisted weave with pile in two levels for two-tone effect: Sloane. 4. Bigelow's delightful flecked design in high-pile broadloom: Altman's. 5. Deep pile hand-tufted rug in Greek key pattern: Westport Antique Shop. 6. Striking diagonal pattern in Mohawk rug giving effect of texture: Bloomingdale's. 7. Nubby weave resembling corduroy by Karagheusian: Macy's. 8. Hand-carved rug in the new cocoa shade: Nancy McClelland. 9. Fringed Klearflax rug from a Moroccan design: Lord & Taylor.

Colors in plain broadloom have never been so enticing. Above and opposite are some new shades in this popular type of floor covering. A. The bottle green of Alexander Smith: Sloane. B. Brilliant emerald from McMillen. C. Bigelow's beautiful medium blue: McCreery. D. Chinese yellow, lovely with mahogany: Westport Antique Shop. E. Subtle mauve-blue from A. Kimbel & Son. F. Alexander Smith's Admiralty blue: Sloane. G. Ice blue, another subtle shade from Tate & Hall. H. Goodall-Sanford offers this American beauty color which you'll find at Altman's

MORE RUG NEWS

What you'll want to know about the latest weaves, colors and designs

and what to look for when you go to buy a new rug. By Margaret McElroy



CHARMING handmade rugs from original designs by Frances T. Miller. All very textury. Polka dots are in colors on white. Next, round white rug, shaggy surface. The swirl pattern is yellow and tête de nègre. All come in other colors

It's going to be a rough Spring underfoot, for textured floor coverings have arrived in a big way. Rugged, uneven weaves, nubby surfaces, deep pile and all sorts of shaggy finish give the newest rugs and carpets a smart hand-loomed look. With these you can now have the refreshing effect of a plain color rug and the added tang of surface interest. Even the names of these weaves are alluring enough to make you want them. Listen to the lilt: Shadolite, Treebark, Crescendo, Flicker; Tru-tone, Tutone, Tonecraft and Mastercraft; Firmtwist and Lokweave; Duo-weave, Seamloc, Donegal and Harris. There's even a Carnival and Vagabond to end the procession.

The rough, hand-made look is arrived at by countless clever devices in weaving. There is plain broadloom made of firmly twisted yarn which produces an interesting stippled effect that will not show footprints. Among the seven colors in this you'll find such decorative shades as night blue, dark copper, burgundy and jade. Another broadloom gives a textured effect by the use of two subtly blended colors and a high and low pile. Combinations are blue and taupe; taupe and mahogany and two tones of rust. Then there is a sturdy weave that looks like the ridges in corduroy; a luxurious deep-pile carpet delicately flecked in another color to give a two-tone appearance, and many cut and uncut pile surfaces forming effective self-tone patterns. Newest among these are bedroom rugs, the cut and looped pile producing a usable design of small checks. These come in good shades of sand, rust, green, and mulberry and are backed with a rubberized preparation to prevent slipping.

Scotch tweeds inspired some of the nicest of the new rough weaves. The tweed effects in nubby finish and subtle color variations make these rugs ideal for modern, Early American or any type of Provincial setting. They also have the added advantage of being highly practical, as they are durable and do not show footprints. Colors are for the most part in the beige and tan range, with some gray and

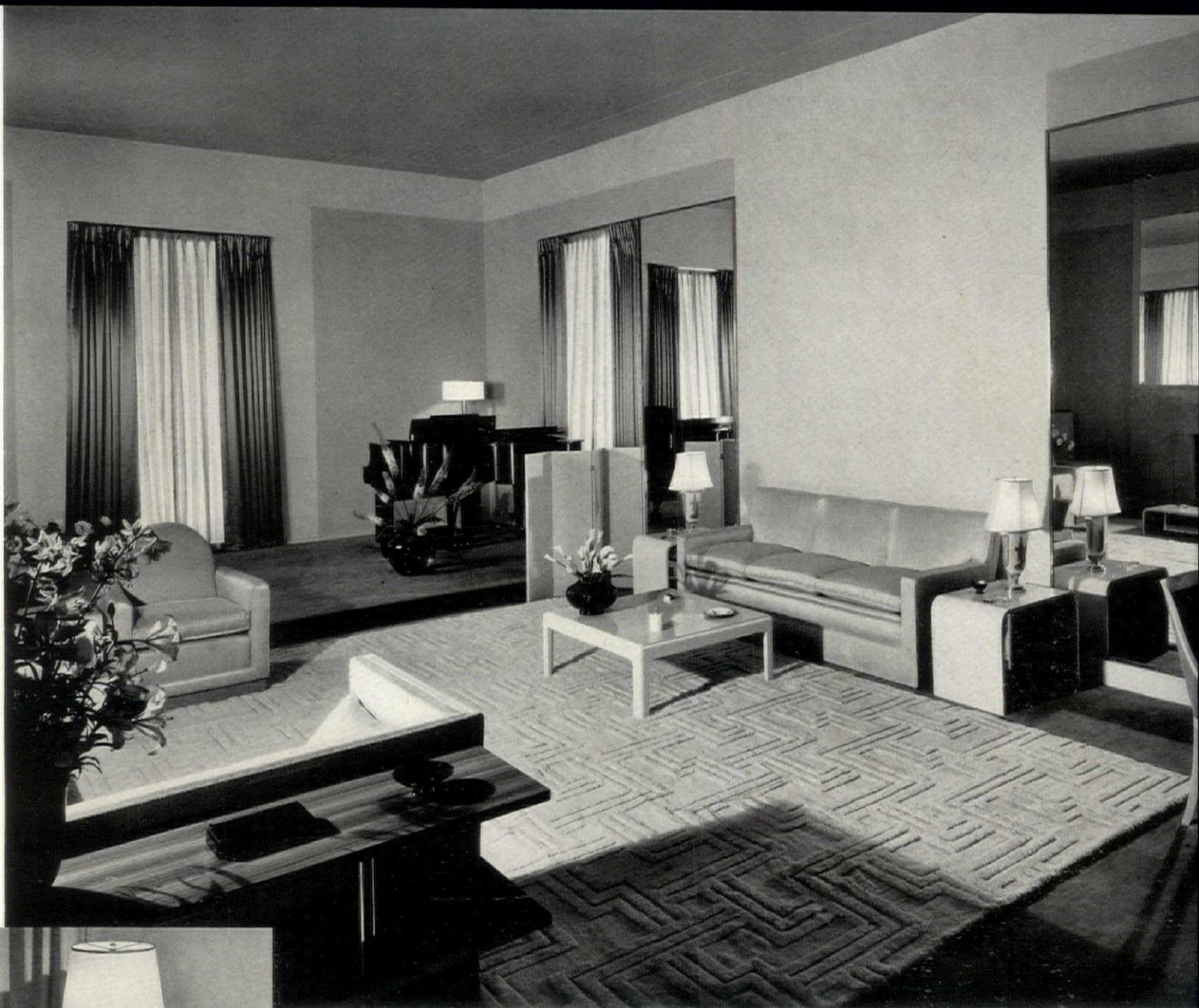
dull red, and interesting blendings such as gray, white and yellow. Wood tones predominate in the majority of the textured weaves. You'll see all shades of tan through to deep brown, lots of beige, plenty of rust and red brown. Also there are some new soft greens and bright yellows.

Most luxurious of all the textured effects are the hand-tufted rugs with the design literally hand carved out of the pile. By this method you can have an individual floor covering in a design specially made to fit your particular scheme, in any desired color. An example of this is the deep-pile white rug shown in the room opposite, its surface carved in different levels, its pattern in key with the modern treatment of the room.

Different in type but equally desirable are the hand-made rugs shown at left. With this type of floor covering, you can give the final note of individuality to your room, as any design and color can be carried out in this hand-hooked medium which gives such a notably rich effect of depth and texture.

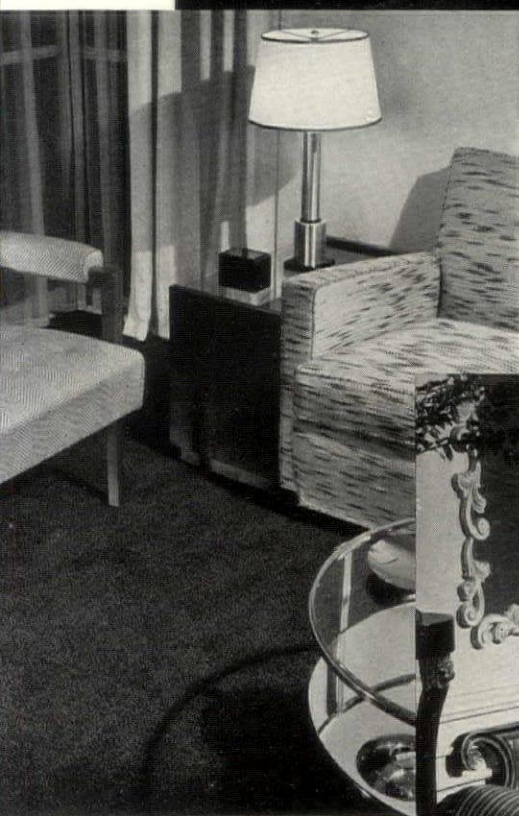
These rugged weaves are immensely versatile. Excellent in modern rooms, where the textiles are frequently rough and informal looking, they are equally good with Early American furniture or in Provincial settings because of their sturdy, casual look. Do not be afraid, either, to use one of these textured rugs with more sophisticated furniture, as nothing is smarter in decoration than modern textiles with period pieces. So try a deep-piled modern rug in an 18th Century scheme. You'll be surprised to discover what a fresh, new look it gives the entire room.

If you like a sleek, smooth floor, and have a hankering after a plain colored carpet, you'll find more good shades in broadloom than ever before. In addition to the stock colors—the browns, rusts, greens and blues you all know about, there are such recent tints as bottle green, hunter's green, emerald, American beauty, ashes of roses, sun tan, Chinese yellow and a whole family of blues—Admiralty, a bright deep blue, turquoise. (Continued on page 82)



LINCOLN

Textured rugs in modern rooms and a sleek inlaid design



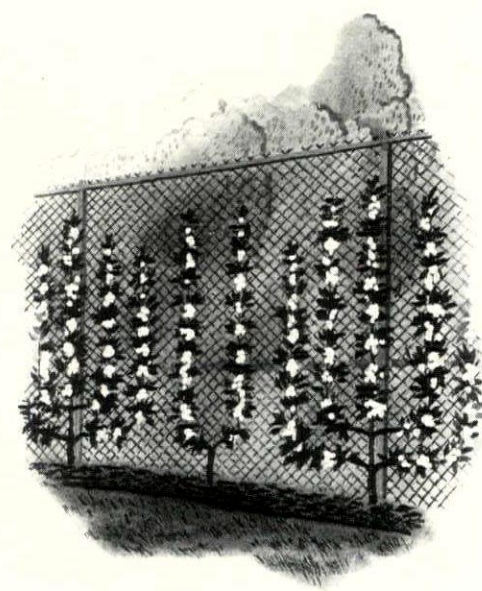
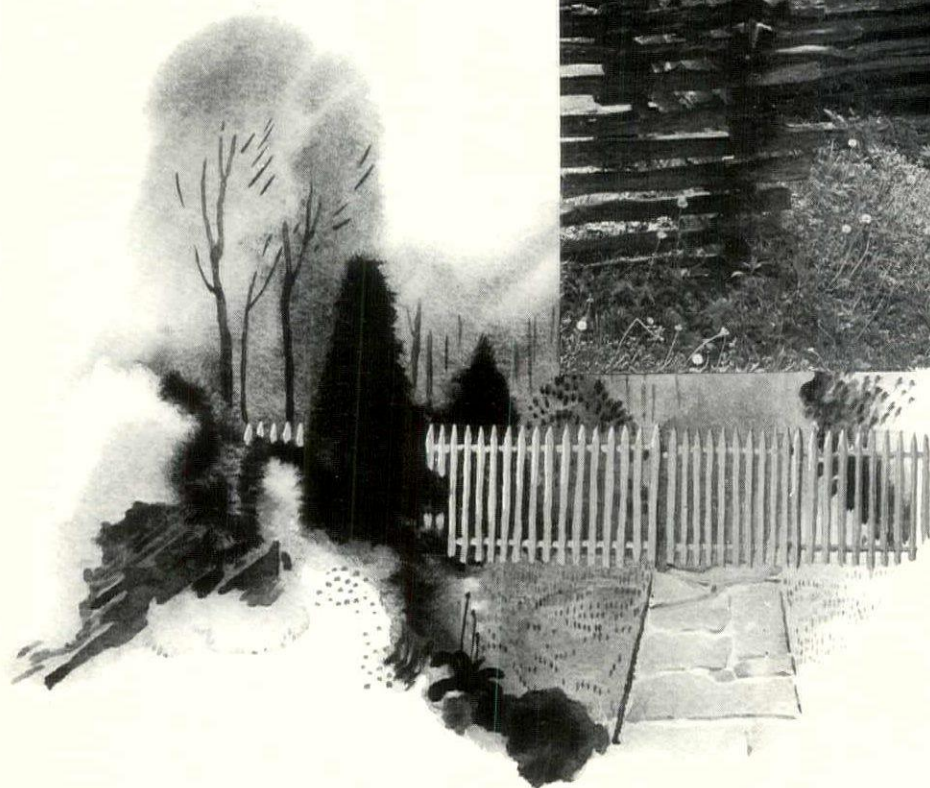
NYHOLM

Look above at the aristocrat of rugs—hand tufted, with a decorative pattern literally carved out of the deep pile. It is white and brings design and texture to this beautiful white room in Mrs. Clarence J. Shearn's New York apartment. Eleanor Lemaire, interior architect. Far left. Plain textured rug, the rough effect gained by two subtly blended colors and two depths of pile: Sloane. The rug at left was specially tailored for this Regency scheme. It is brown, with inlaid border in darker brown, taupe and white. Walls gray, upholstery red and gray satin. Thedlow, decorators

FENCES



JOHN KABEL

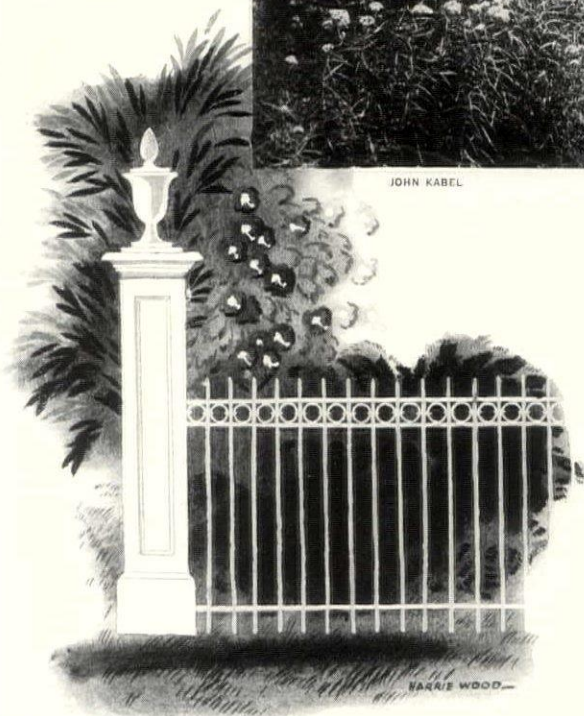
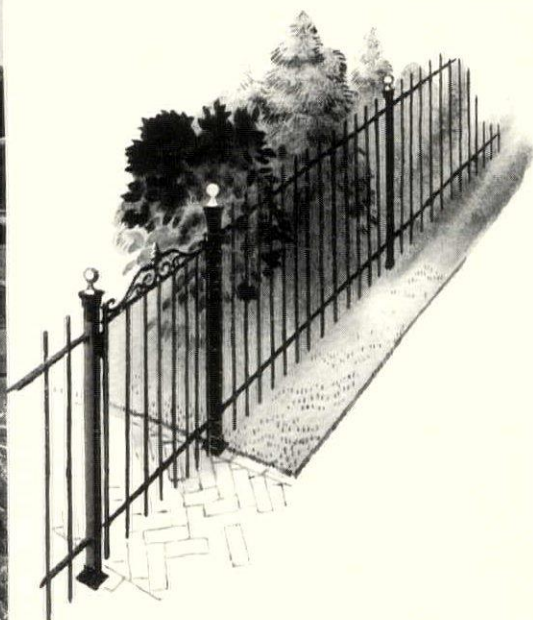
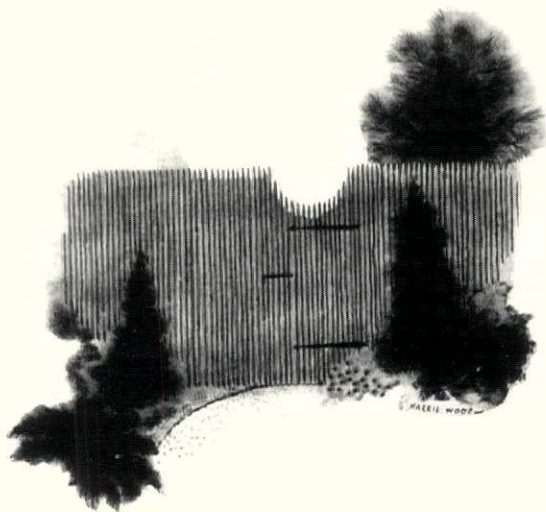


ESSENTIALLY American, the oldtime snake fence photographed on this page still remains one of the most picturesque features of the back-country. Built without post or nail, it literally supports itself by its own zigzag form. Of notably informal appearance, too, is the modern Cedar picket fence sketched above, especially appropriate for the grounds close around the house, where it can be used to mark the property lines, to enclose a vegetable or cutting garden, and in various other ways. Anchor Post Fence Co.

Long-lasting and completely protective is the metal chain link type at the right. It is used in a wide variety of situations and, among other things, may serve as a support for espalier fruit trees, climbing Roses or any of the twining vines. Border perennials, too, can be grown close against it without suffering from exclusion of light. Stewart Iron Works Co.

HERE again (below) is an old-fashioned type, known in many parts of the country as a "stake and rider" fence. Like its relative on the opposite page, it is reminiscent of the days when good timber in abundance was to be had for the cutting. From France comes a modern wood fence, sketched at the right. It is made of long-lasting hand-split Chestnut pickets bound together with heavy wire and is highly satisfactory for protection, screening, backgrounds and windbreaks, especially for informal properties. Heights range from 18" to 10'. Duboise Fence & Garden Co., Inc.

Of more formal character are the two iron fences on this page. The one at the extreme right is the essence of simplicity, harmonizing with well-kept grounds, paved walks and brick or stone houses. Anchor Post Fence Co. The other, at the bottom of the page, suggests the effect that can be secured by the use of white paint in conjunction with Colonial type posts. Cyclone Fence Co. Both these iron fences, of course, are extremely long-lived.



WHETHER ANCIENT OR MODERN, THE FIRST
DUTY OF A PRACTICAL FENCE IS TO PROTECT

Weeping Trees

Valued features in the landscaping plan of places large and small. By F. F. Rockwell

IT is of course easy to understand how the "weeping" trees acquired their lacrimose appellation, but none the less the term carries an unfortunate connotation which is entirely unmerited. They weep only in the sense that they are drooping or dependent in habit of growth—and in many species it is only the branches that possess this characteristic, the trunks being straight and upright.

It is difficult to indicate in print where and when "weepers" may best be used—almost like attempting to tell in a few paragraphs of type how to paint a pleasing landscape! But the first essential is that the designer should realize that they are perfectly good material, which will be just as satisfactory as any other type of ornamental tree if they are placed with judgment and good taste.

As feature trees, any of the large weeping varieties stand out and dominate in a planting as no others can. This should always be kept in mind. Usually but one large weeping tree is desirable in a single landscape "frame", though smaller ones, which will not compete with it for dominance, may pleasingly heighten the effect. Anything approaching a collection effect must be carefully guarded against, for the form-character in weeping trees is so conspicuous that it overbalances all differen-

ces of foliage, color or texture, and immediately draws them together, in the eyes of the beholder, as a group.

Keeping this one primary limitation in mind, the landscaper will find opportunity to employ weeping trees to attain effects quite distinct from, and often more pleasing than, those which would be achieved with any other material.

The general landscape rule that any plant, and particularly any important one, should fit into its surroundings applies of course to weeping trees as to any others. Where a large tree with downward slanting branches can be planted on a steep slope, or against one, the result is likely to be especially happy. With some types of architecture steeply sloping roofs may be closely paralleled in the downward sweeping branches—just as we often use Dogwoods and other horizontal trees to harmonize with architecture in which the horizontal lines are strongly emphasized. It is in connection with the rock garden, the wild garden, and with water, however, that the widest range of opportunity for using weeping trees, especially those of smaller size, presents itself.

The two obvious groups or sections into which weeping trees separate themselves are the evergreens and the deciduous species. In each of these, in turn, there are full size specimen types, and much smaller ornamentals. But when it comes to the question of what particular weeping tree to select for a certain position or purpose, the matter of character is of quite as much importance as size or botanical differences. Because of its conspicuousness, a weeping tree, even more than any other, should fit into the picture.

Of the larger weeping evergreens the Weeping Spruce (*Picea excelsa pendula*) is perhaps the best known. It is large, however, only in proportion to other weeping evergreens; as a Spruce it is small, attaining a height usually of not more than twenty-five feet. The variety *inversa*, less seldom seen, is similar but even more weeping, the branches hugging the (Continued on page 84)



WEeping SPRUCE



PROSTRATE COLORADO SPRUCE

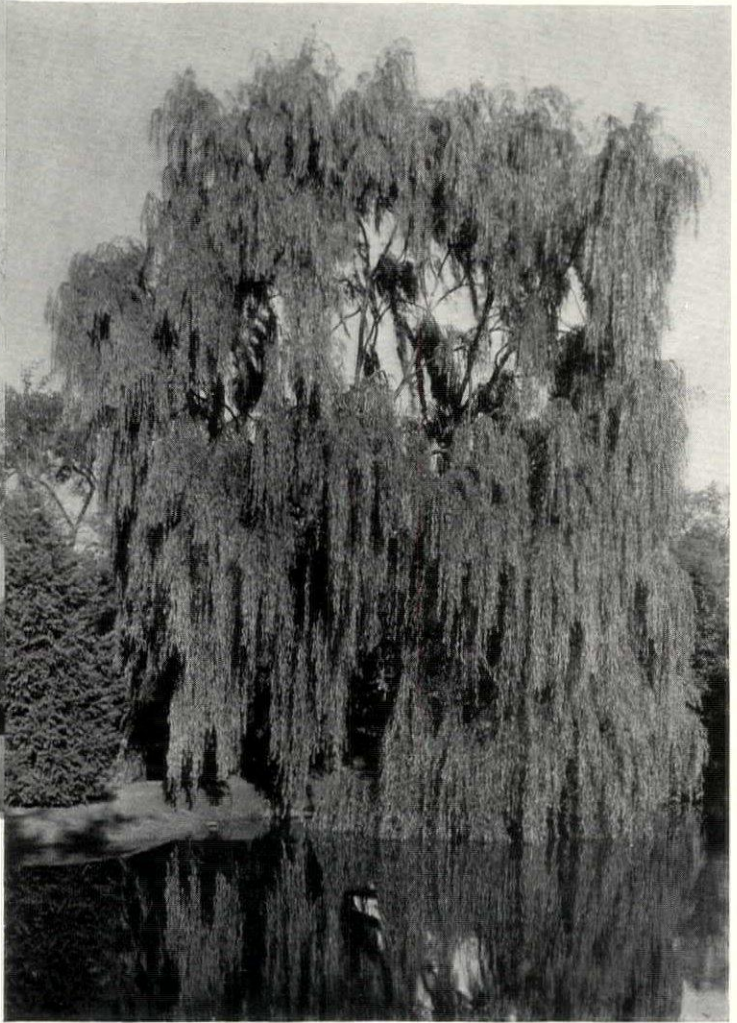


WEeping MULBERRY



CUTLEAF WEEPING BIRCH

PENDULOUS or weeping forms occur as horticultural variations in numerous tree families, both evergreen and deciduous. Obviously, their best use is as individual specimens which stand out as impressive features of the landscaping. When planted fairly close to the house they are particularly appropriate with those architectural styles wherein the roof lines are steeply pitched, suggesting the drooping effect of the trees themselves



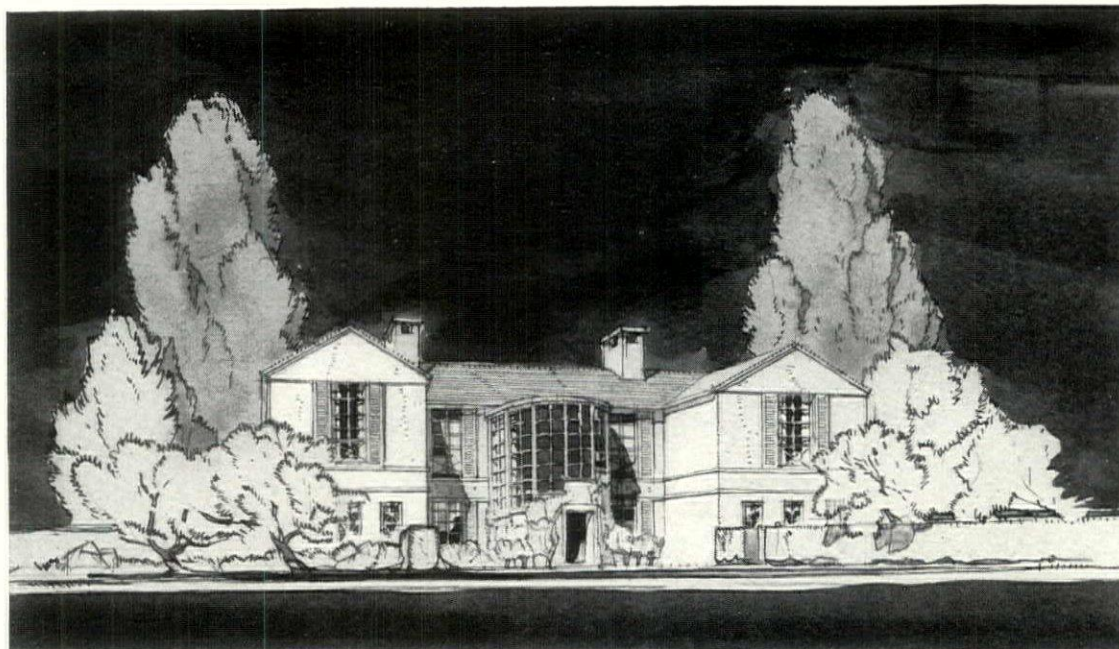
BABYLONIAN WEEPING WILLOW



WEEPING HEMLOCK



AN OLD WEEPING BEECH



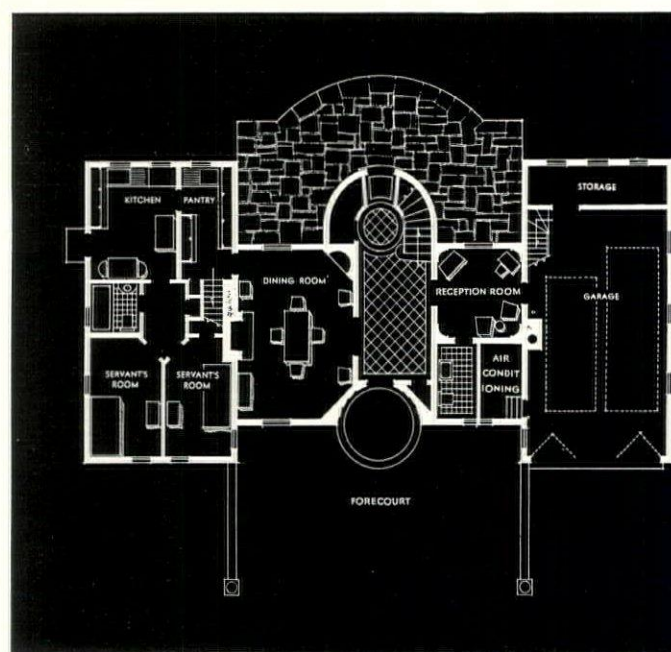
A WELL-DESIGNED house should lend itself graciously to the purpose for which it was built. As it provides the background for all that takes place within its walls, it should suggest, by virtue of the proportions, color and furnishings of its rooms, the point of view and personality of its owner. But it should do more. From its earliest beginnings, as preliminary studies on the architect's drawing-board, it should derive its form, and the division of the space which it encloses, from intelligent consideration of the uses to which it will be put. Thus, step by step, the house should emerge from a formless idea, its purpose be studied and defined, and its appearance become the expression and embodiment of that purpose.

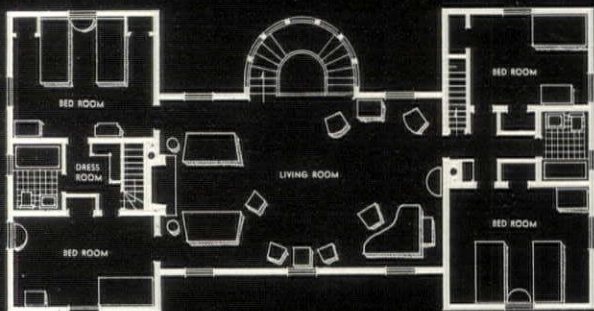
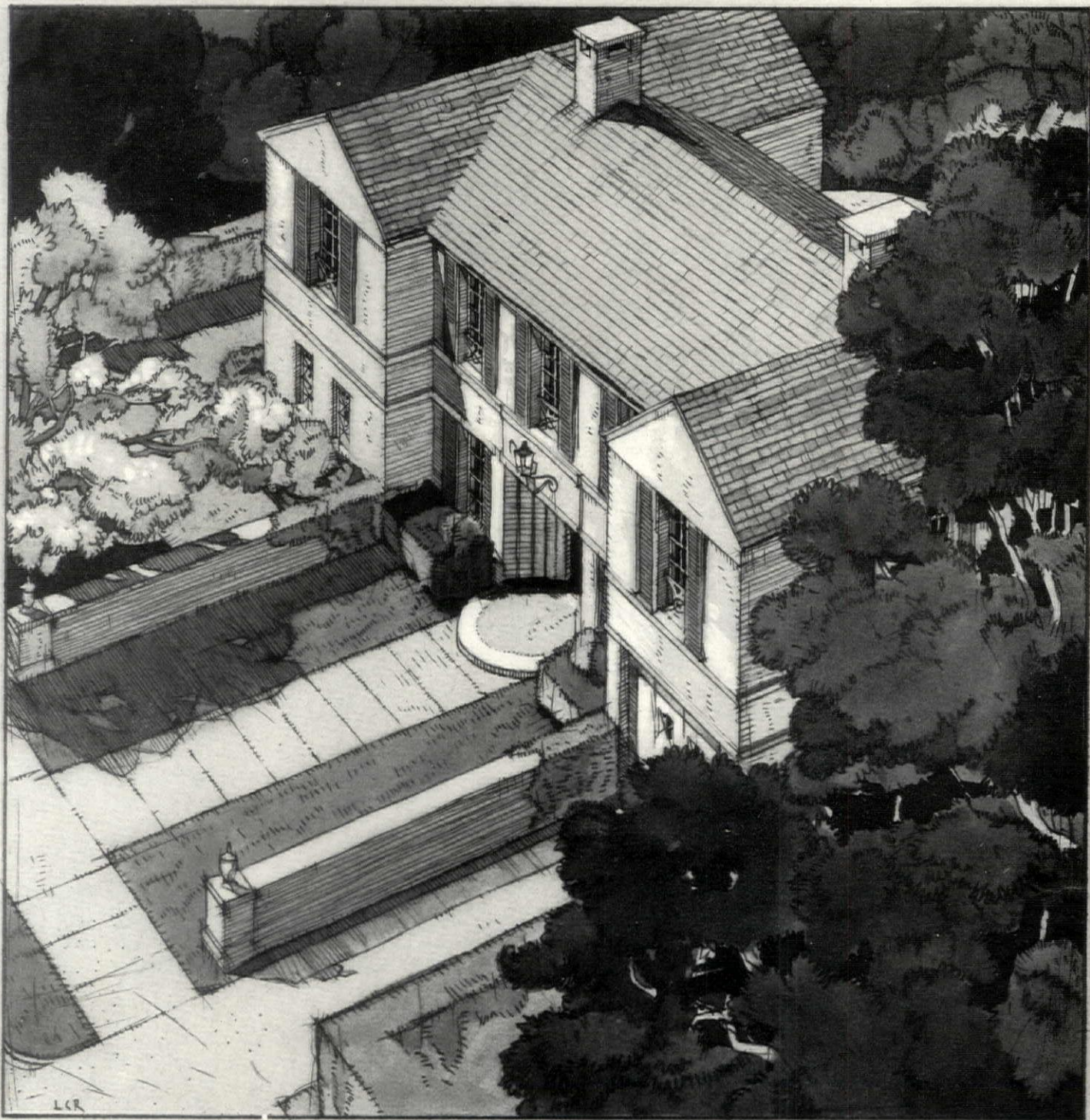
This reasonable approach to design should apply equally to the small cottage as to the more spacious house. And it should apply, especially, to any house whose major function suggests a design somewhat different from those which serve more average needs.

On these pages we present an example of such a house—a gracious residence, particularly well adapted to the special requirements of entertaining. Look, first, at the plans. See how conveniently the space is arranged to take care of every form of entertaining. The central hall is of generous proportions and creates immediately the impression of hospitality. Opening directly from it are the reception room and the dining room, while a door on axis with the main entrance leads out to the spacious terrace. Note that adequate coat closets are provided. Upstairs, the entire central part of the house is devoted to a large living room, access to which is by the unusual glass-enclosed staircase which has properly been made an interesting feature of the house. Thus this central element of the structure becomes a self-contained unit for entertaining, compact and convenient yet complete.

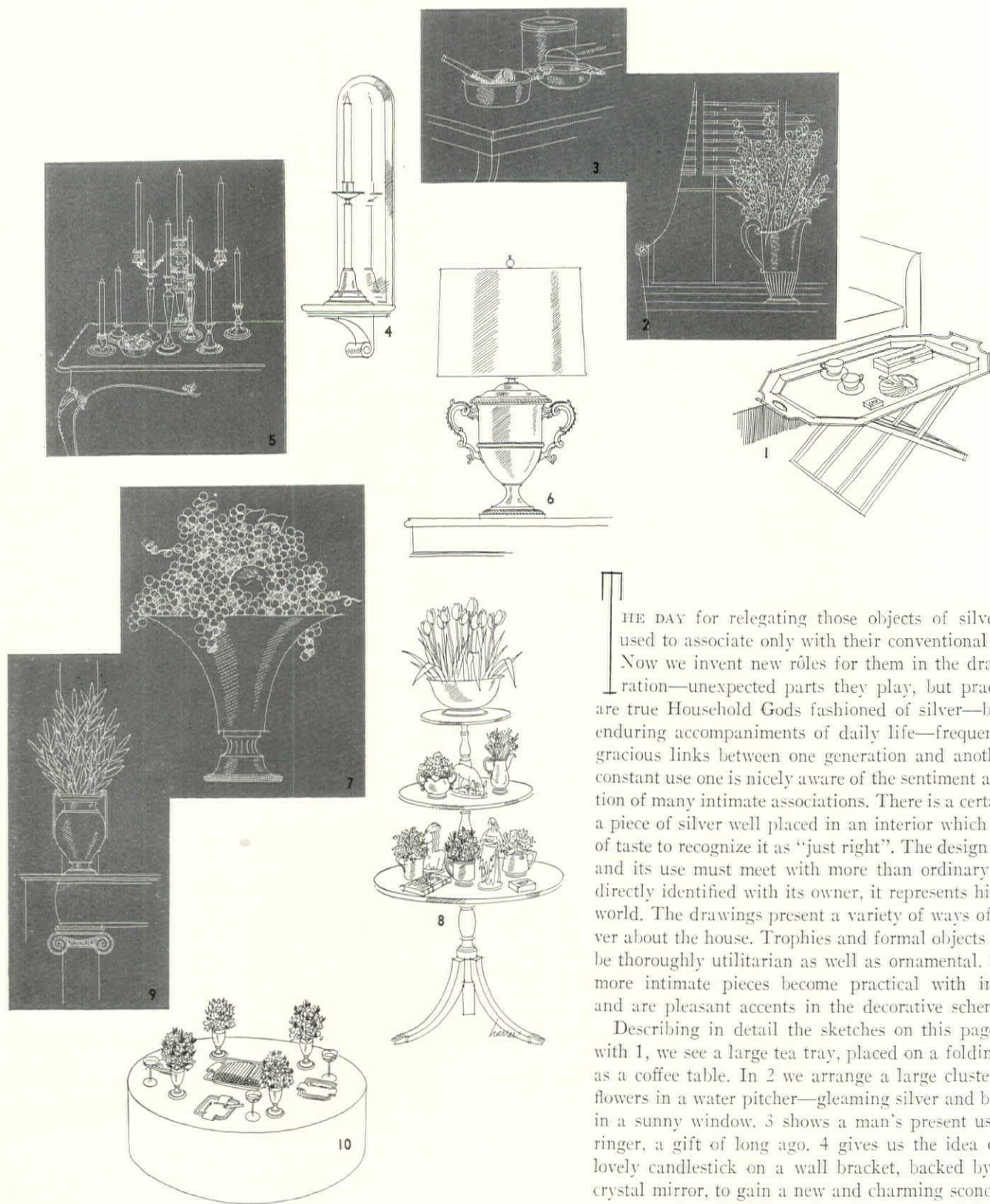
On the ground floor, the two flanking sections accommodate the garage and the service quarters, with small auxiliary staircases leading to the bedrooms above. This layout provides an unusually flexible arrangement, permitting either wing to be entered without passing through the main rooms of the house. The bedrooms themselves are nicely planned for maximum privacy, good light, and cross ventilation.

A gracious house for entertaining





EDWIN L. HOWARD designed this charming house especially for *House & Garden*. It is an excellent example of what can result when an architect is permitted to approach a problem in a logical, reasonable way. The plans obviously grew out of an ambition to satisfy the needs of an unusually hospitable owner. The elevations grew, simply and directly, from the plans. When "form follows function" in such a reasonable progression, the result is bound to be an expression of that purpose for which the house was built. Hospitality, and a certain quiet dignity not always found in even larger houses, is inherent in every part of this house. And it is practical and extremely livable as well. Note that the air-conditioning room is on the first floor, thereby obviating the expense of building a basement



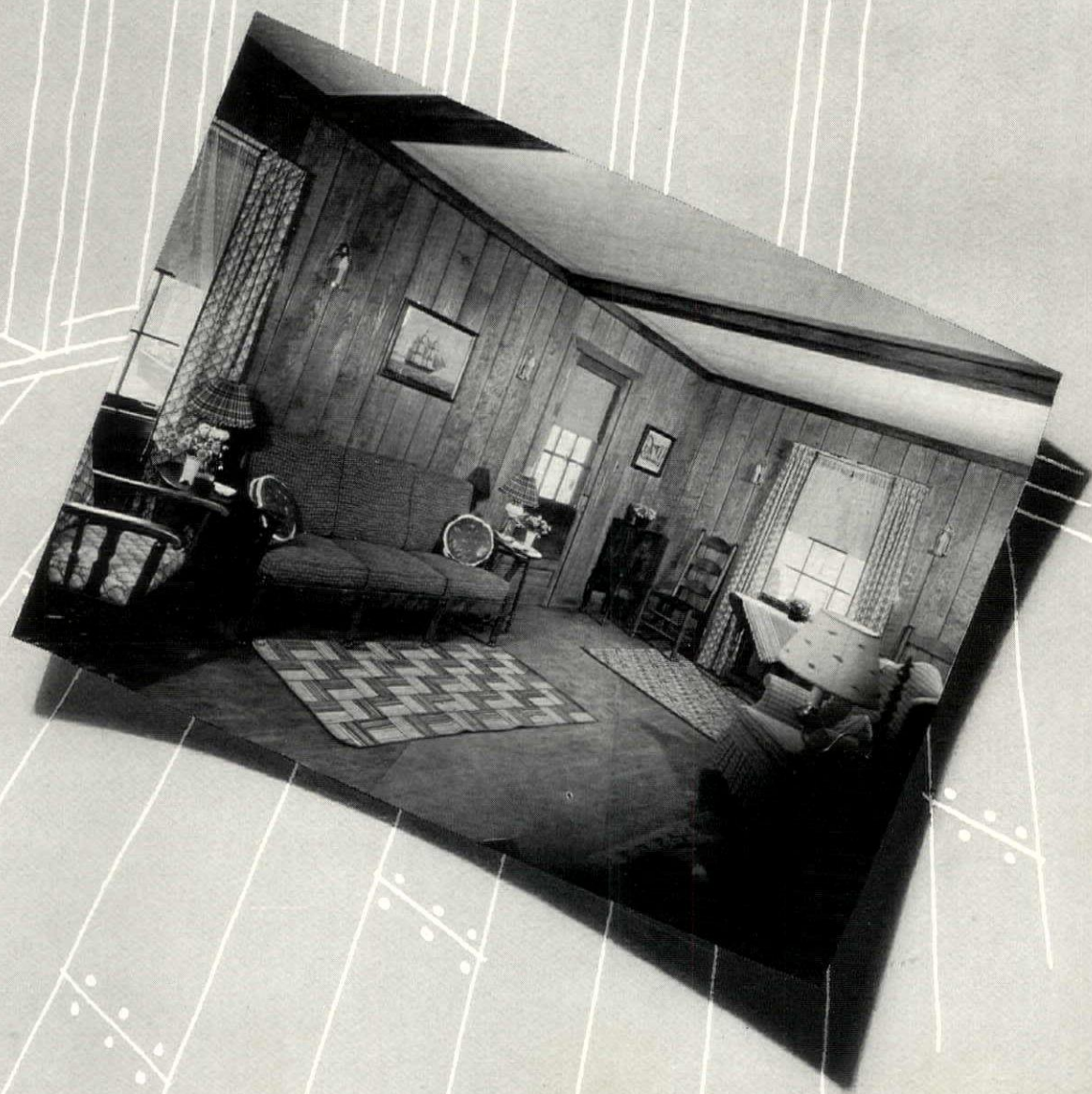
SILVER in DECORATION

THE DAY for relegating those objects of silver which we used to associate only with their conventional uses is past. Now we invent new rôles for them in the drama of decoration—unexpected parts they play, but practical. These are true Household Gods fashioned of silver—beautiful and enduring accompaniments of daily life—frequently they are gracious links between one generation and another. In their constant use one is nicely aware of the sentiment and appreciation of many intimate associations. There is a certain air about a piece of silver well placed in an interior which leads people of taste to recognize it as “just right”. The design of the object and its use must meet with more than ordinary exactions—directly identified with its owner, it represents him before the world. The drawings present a variety of ways of placing silver about the house. Trophies and formal objects are found to be thoroughly utilitarian as well as ornamental. Smaller and more intimate pieces become practical with informal use, and are pleasant accents in the decorative scheme.

Describing in detail the sketches on this page, beginning with 1, we see a large tea tray, placed on a folding base, used as a coffee table. In 2 we arrange a large cluster of summer flowers in a water pitcher—gleaming silver and bright blooms in a sunny window. 3 shows a man's present use for a porringer, a gift of long ago. 4 gives us the idea of placing a lovely candlestick on a wall bracket, backed by a panel of crystal mirror, to gain a new and charming scone. Sketch 5: an array of candlesticks on the table on the stair landing. They are there for the guests to carry off to their rooms. Boxes of matches are conveniently placed in a finger bowl. In 6 a formal lamp has been created out of a loving cup. The shade could be made of metal and silver plated. The flower vase shown in 7 is arranged with fruit as a formal decoration for a special occasion. The punch bowl, sugar bowl and cream pitcher and a group of children's mugs appear as flower holders on the tiered table in sketch 8. Sketch 9 suggests that a trophy of classic design be employed to hold laurel leaves for the enrichment of a Greek revival mantel. 10 tells us that a group of small vases holding gay bouquets may correctly adorn a modern table along with trays designed originally for service of food but here used as cigarette trays during the cocktail hour. Sketch 11, seen on page 94, (*Continued on page 94*)

HOUSE & GARDEN PRESENTS

Walls AND Floors



COLORS feature the modern interior. Polished plate glass, for instance, ready for silvering, may be had in peach, green and three shades of blue. The attractive picture at the right shows a peach plate glass mirror over a red and black fireplace faced with structural glass, Libbey-Owens-Ford and Vitrolite. Just below is another fireplace of a highly polished plastic material which comes in thirty-two standard colors and designs, Micarta. And at the lower right is a London interior in which the age-old beauty of wood has been used with a stunning modern effect. Contrasting patterns of a wood veneer decorate the walls of this living room. Flexwood



**Color and design in wood and
in the newer materials make
beautiful modern interiors**



Walls and Floors

Ninth in a series of comprehensive articles on every phase of building. Particular attention is given here to the newer decorative materials

IT SEEMS only proper to begin this article on materials for walls and floors with some discussion of wood. For while wood used as paneling, wainscoting, or flooring is one of the oldest, rather than one of the newest, of materials, it has in itself some indefinable quality which endears it anew to each succeeding generation of home-builders. New materials are constantly coming on the market, and many of these are achieving widespread and well-deserved popularity, but in almost every house somewhere there is an appropriate place to bring in the friendliness and good tradition of natural wood.

We need speak only briefly of paneling and wood flooring as it is conventionally understood. The solid worth and enduring beauty of such work have made it so well known that it needs no further mention here. We wish merely to impress upon our readers that rooms so built are not nearly so expensive as is usually supposed, owing to the fact that a wide range of paneling lumber and flooring is now available as standard stock, eliminating much of the cost which expensive cabinet work formerly necessitated.

Veneers are coming increasingly to the fore. As a wall surfacing material they offer an economical solution and, owing to the extraordinary wide selection of domestic and imported woods available in this form, they lend themselves to any decorative scheme. These veneers are obtainable mounted on strong plywood backing, on various types of wallboard, on heavy cloth, or, cut to the thinness of wallpaper, may be applied like paper, directly to the walls.

An interesting development in hardwood flooring is a rectangular unit-block, available in various sizes from $6\frac{3}{4}$ in. to $11\frac{1}{4}$ in. square, made up of strip flooring and designed to be laid in a pattern, like old parquet floors. The units come sanded, finished, waxed, and polished, and are designed to make installation, over old floors or

ON THE cover of this 8-page article is shown an attractive interior in which natural pine paneling has been used to create a pleasant Early American effect. The beauty of wood finish for interior walls, and its durability, have been known since medieval times. Present costs of this type of decorative treatment are very favorable. Arkansas Soft Pine.



WHITE trim contrasts effectively with the dark brown "hard board" used for the walls of this attractive den and the bevel tile insulating board ceiling. Hard board is the generic name for a new type of grainless, knotless, all-wood fibre board which has a hard, glossy surface. It is easily worked with ordinary carpenter's tools. Johns-Manville

new, extremely simple and economical. It is supplied in a number of woods, such as oak, beech, maple, and walnut. Where required, units of this type may be laid in mastic directly over concrete, without nailing.

Paint and wallpaper are two more hardy perennials which have lost none of their value through the years. Wallpaper manufacturers, alive to the varied needs of contemporary decorating, offer a range of patterns which includes not only the modern note, but designs and reproductions in the spirit of almost any period. Paint is, perhaps, more popular than ever, owing to the increasing simplicity of interiors done in the modern manner. Noteworthy among the recent developments of paint manufacturers are paints which dry with remarkable rapidity, enabling a room to be used the day after it is painted, and plastic paints which have an exceptionally heavy body and can therefore be manipulated to yield a wide variety of surface textures in any color or combination of colors.

The increasing popularity of linoleum, and other special floor coverings, has resulted in the constant improvement of these materials. Colorful, resilient, durable—linoleum has developed into a flooring of great adaptability. Plain or figured, in strips or in the semblance of tile—or even laid in patterns of appropriate design—linoleum may be used with good effect in many rooms in the house. Nor is its use confined to the floor. As a permanent, washable wall covering it is procurable in a variety of patterns, ranging from the plain or figured to those which simulate tile or pine paneling.

Especially suitable for use in the kitchen, bathroom or basement—wherever moisture may be present—is the asphaltic tile. This resilient tile is available in many colors and patterns. It is impervious to moisture and does not become slippery when wet. It is easily cleaned with soap and water.

Rubber flooring is another product which merits serious consideration by the home-builder. Here, again, resilience and durability are featured. Colors are permanent and resistance to accidental injury is high. Even a burning cigarette dropped on the floor can do no harm, and the slight discoloration is readily wiped away.

Insulating boards are made of fibre, usually wood or sugar cane, treated to be moisture and vermin proof. They come in widths of four feet and in lengths to correspond with average ceiling heights. Some types are

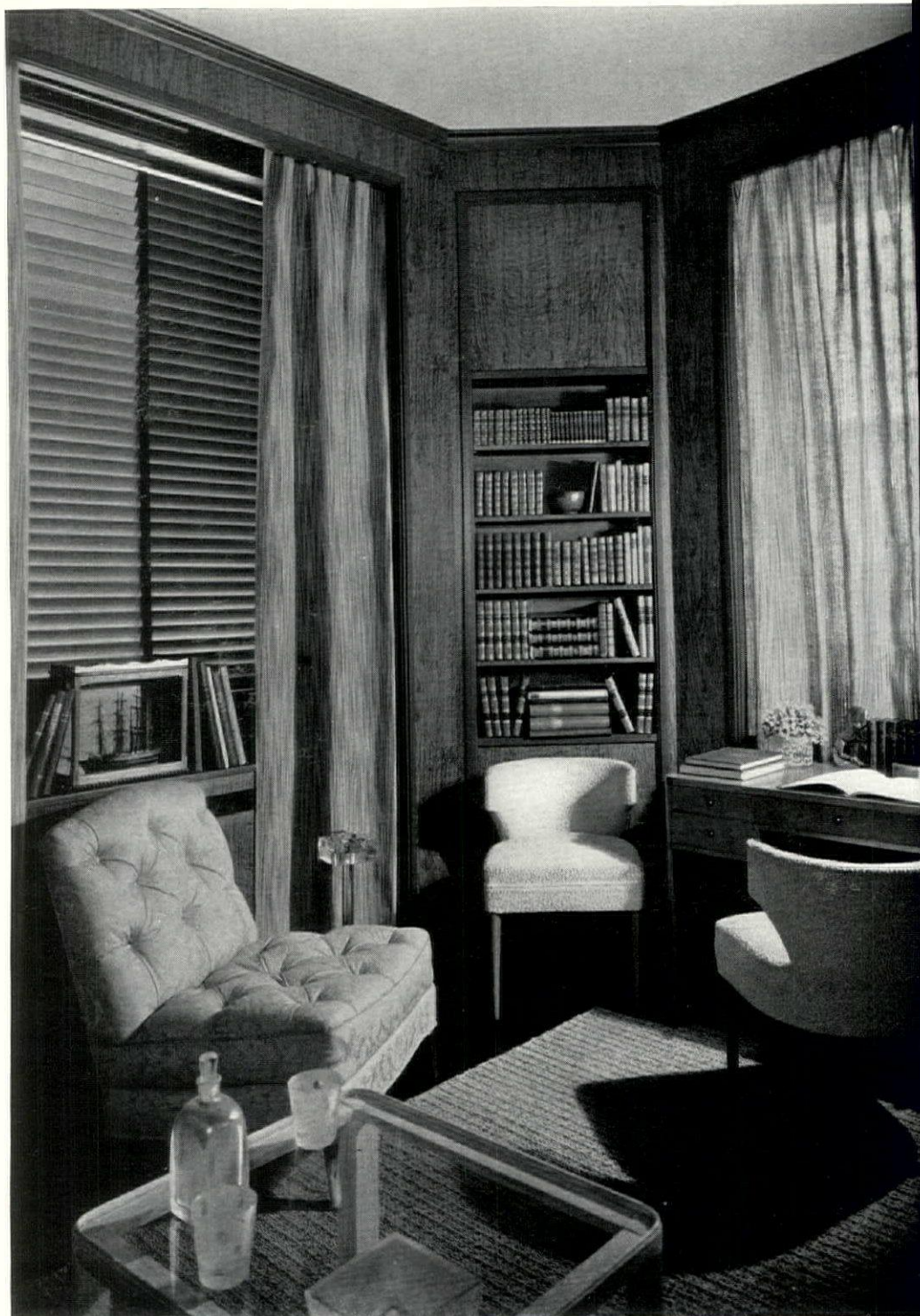
made in various sizes of units with beveled edges and with grooves cut into the surface to give the effect of beveled planks, ashlar or tile.

Insulating board can easily be handled on the job. Special new tools have been developed for beveling or carving it into various designs. Generally the surface of the board is left in its natural attractive finish. However, it may be painted any color desired, either as a solid color, as a decorative treatment, or as a stenciled design. That part of the board to be painted should be primed unless there is used one of the special paints which come with the priming already mixed in so that a preliminary treatment is not needed. Some insulating boards come with the surface ready primed for painting.

In using insulating board, there are two fundamental decisions to make. First, the color. Second, the texture.

THERE are, in general, two types of wallboard. The newer type, one-half inch or more in thickness, is usually known as insulation board and is effective against noise as well as heat. It has a semi-soft surface either plain or in a variety of interesting textures. The other type may be classified as hard surface board. This type ranges in thickness from one-eighth to five-sixteenths inch and includes the original wallboards, plaster boards, compressed wood fibre boards and asbestos cement boards. At the right is shown what excellent decorative effects can be achieved with the new plaster boards that are surfaced with wood veneer or are printed to simulate wood graining. From Sheetrock

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INSULATING board offers many decorative possibilities both for wall and ceiling treatment. It is generally left in its natural color, but it may be painted, or stenciled patterns may be applied. Charming effects can be secured with ornaments applied to the surface with adhesives. At the left we have a glimpse of insulating board attractively treated with grooved designs. Insulite

ABOVE is shown an interesting use of bevel tile insulating board on a porch ceiling. Besides repeating the decorative motif of the tile floor this ceiling has the advantage of providing a sound-deadening material which will reduce the noise of footsteps on the tile floor. It will also serve to keep some of the noises of the out-of-doors from re-echoing into the house. Made by Nu-wood

There is no necessity to stick to one color; a light and dark color can be combined as when dark and light are alternated in horizontal bands. Or one band might be of the front of the board, the next band of the reverse side so that textures are different and the color therefore appears different.

Since wallboard is essentially a paneling material, decoration should start with the joints. Boards may be laid vertically or horizontally.

The joints may be treated in several ways. One way is to bevel the edges of the board, perhaps running an additional groove down each side of the bevel. Another way is to use moldings. These moldings may be of the same material as the board, of wood, of wood covered with metal, or of metal.

An effective way to treat a joint is to deliberately emphasize it by separating the panels. In the space thus left between them can be placed a strip of metal foil, or wood molding, or the backing strip can be painted a contrasting color. Some designers have used one half or three quarter inch rope knotted at both ends.

Now we come to the hard surfaced boards, which also offer a wide variety of treatments, as they come in a wide range of colors and effects. Some of the boards

simulate other materials, such as wood or marble.

To classify the several types of hard surfaced boards: there are the wood pulp wallboards, the compressed wood fibre boards, the gypsum or plaster boards, and the asbestos cement boards.

Hard surfaced boards can be waxed, painted or enameled as desired. Being denser than the insulating boards, their insulation and acoustical properties are of little importance, which is one of the reasons why you so often see insulation boards or panels used on the ceilings of rooms in which hard surfaced boards are used for a wall covering.

Improvements in the manufacture of hard surfaced boards have made it possible to produce a flexible compressed wood fibre board which can actually be bent around curved surfaces. All of the hard surfaced boards can readily be cut on the job with an ordinary saw.

Some of the hard surfaced boards are treated to simulate wood paneling, such as walnut, knotty pine, white-wood, etc. The surface of such panels is waxed or varnished; the surface should be shellacked or sized before the varnish is applied.

A recent development is the application of actual wood veneers to hard surfaced boards, such veneers including

walnut, mahogany and also quartered American oak.

Hard surfaced boards may be used almost any place in the house. For bathroom or kitchen use, the compressed wood fibre boards and the asbestos-cement boards are available either enameled in a plain surface, or marked off into squares to simulate tile.

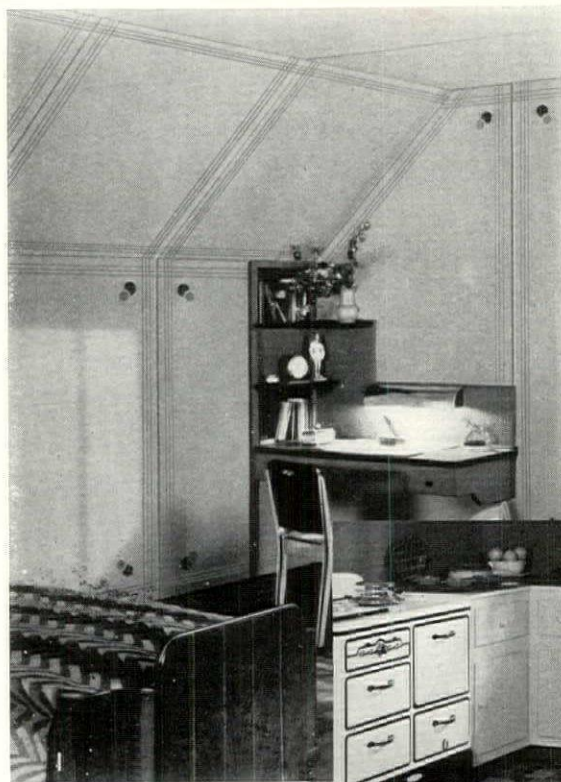
Certainly there is nothing essentially new about the use of mirrors as a wall covering, but so inherently fascinating is glass that contemporary designers have not only adopted this material enthusiastically, but are constantly adding to the already long list of its uses and possible effective applications. The manufacturers of glass have been most commendably progressive in working out types of glass which would meet the designers' needs and, not infrequently, as a result of their research, have made important discoveries in their ancient art. Tinted glass for mirrors; heat-resisting glass for mantel-pieces; structural glass brick for interior partitions as well as for exterior walls; opaque colored glass, especially useful in kitchens and bathrooms—these and many similar applications have resulted from the combined art and skill of designer and manufacturer.

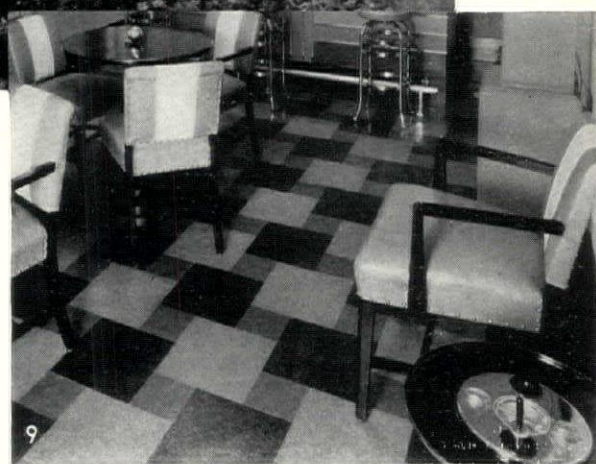
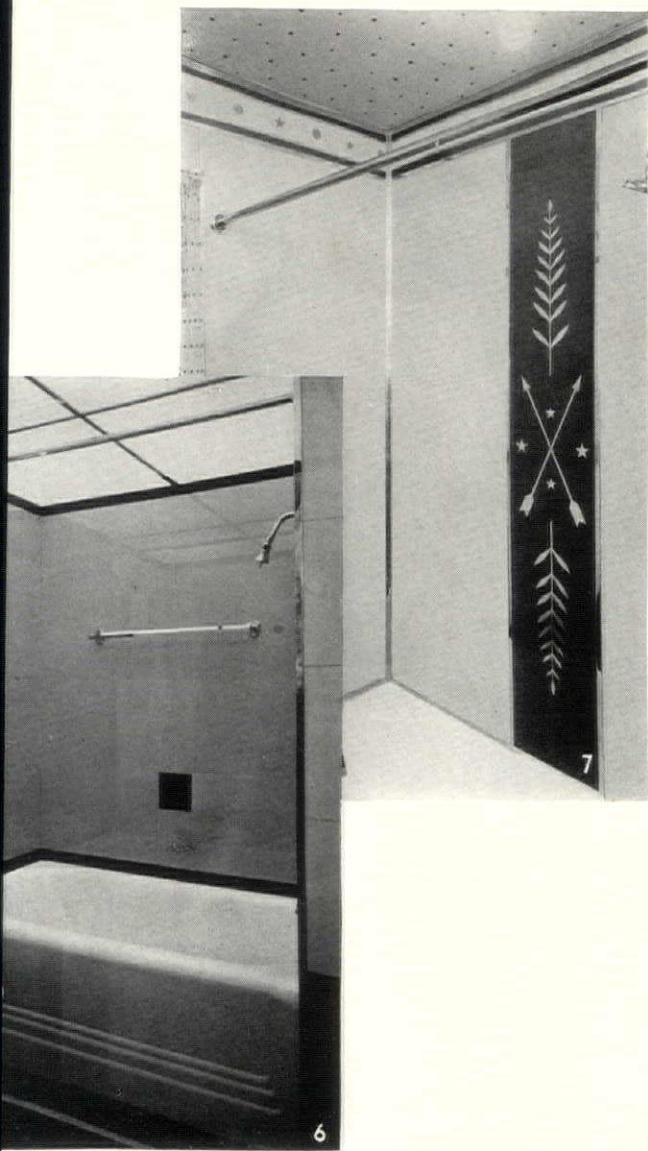
The search for a wall material which would be extremely durable, colorful, attractive, and easy to maintain in its original condition has led to the development of certain synthetic materials which admirably satisfy

these requirements. Technically classifiable as "plastics" these materials are plastic only in an early stage of manufacture. They may be described as a combination of synthetic resin and paper or fabric, which, laid up in layers, is subjected to tremendous pressure and heat. This process results in the production of a permanently hard, insoluble material.

These laminated synthetic materials are strong and light, flexible enough for application to rounded surfaces, workable, and unaffected by water, oil, or even heat up to 250°. Add to these quite remarkable qualities the fact that these materials can be had in colors and patterns of considerable variety, and we are not surprised to find that they are becoming one of the standard materials in modern architecture and decoration. For example, the solid colors extend through a range of reds, yellows, greens, blues and browns, and the patterns include cleverly simulated wood, marble patterns, and tapestry designs. Special designs can readily be executed in inlay. In residential architecture, synthetic materials have, up to the present, been used chiefly in the well-appointed kitchen or bathroom, where their extreme durability, resistance to moisture, and ease of cleaning have earned enthusiastic recognition. Their increasing use in other rooms in the house may be expected.

(More illustrations on the two following pages)





MODERNIZING one room, or several, with any of the easily applied new materials for walls and floors shown on these two pages will be the best of spring tonics for the home-owner. Their cost is very low compared to the wonders they can work in revivifying an old house. And for new construction they insure an up-to-date quality to the decoration as well as lasting strength. The materials are shown here in actual installations. Their descriptions are as follows:

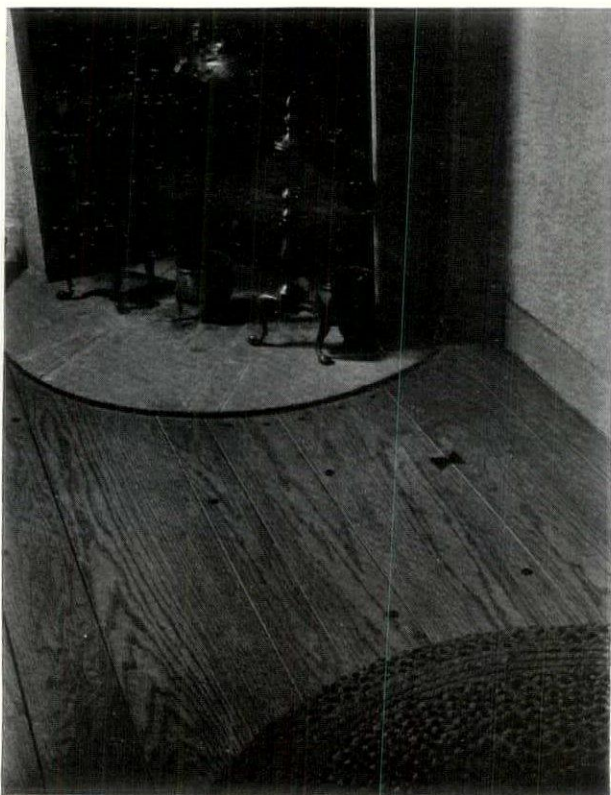
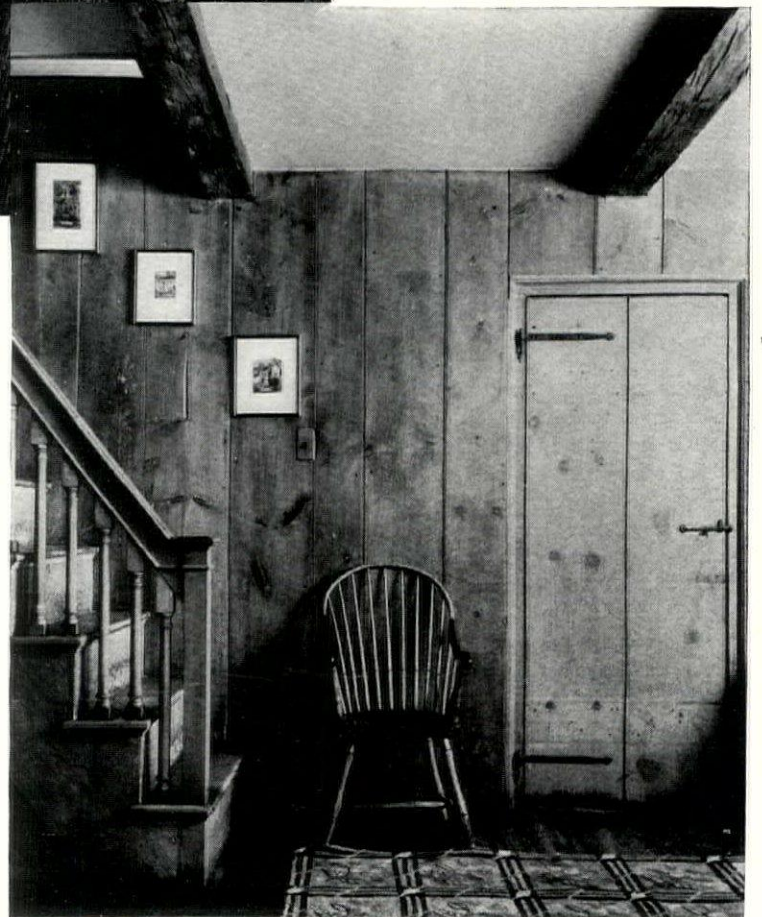
1. Insulating board used to reclaim an attic. Stencilled patterns along the joints decorate the surfaces. Celotex. 2. Kitchen cleanliness and beauty insured with a highly polished asbestos board perfectly scored to simulate 4" tiles. Ruberoid. 3. Another kitchen in which a glazed, stain-proof, easily-cleaned wallboard is used with excellent decorative effect. Marsh. 4. Linoleum, known for its durability, is available now in many attractive new patterns. Congoleum. 5. Structural glass has won

an undeniable place in modern decoration. Here it is used in one of General Electric's new American Homes at Westwood, Calif. Carrara. 6. This small bathroom was decorated in tan, black and ivory structural glass walls with an enameled plate glass ceiling. Libbey-Owens-Ford and Vitrolite. 7. The polished synthetic material used in this bathroom is easily inlaid for attractive designs. The walls are ivory-colored, the panel is deep blue with inlays in gold-colored metal as are the stars and circles at the top. Formica. 8. Linoleum in lighter weights but with the resilience and lasting color of the original is now used for walls as well as floors. In this little bar in California inlaid linoleum decorates the walls, floor and bar. Armstrong. 9. In basements, porches and halls asphalt tile finds many uses. In this St. Louis basement rathskeller tiles of three colors were used, gray, ruby and blue, in two different sizes, with a black border which emphasizes the main design. Azrock

**Reprints of our articles on Paint,
Heat, Kitchens, Prefabrication, Walls
and Roofs, Insulation and Basement
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THE wizardry of modern manufacturers is well illustrated in the two photographs that adjoin each other on this page. One shows an interior from the old Colonial residence of Mr. C. E. Morgan III, Bucks County, Pa., the other shows an interior finished with a light-weight linoleum wall simulating knotty pine. Compare the two. Even the irregular widths of the boards in the true old Colonial panelling, below, have been cleverly reproduced by the makers of the linoleum, Armstrong. Another able piece of reproduction is shown in the photograph of the floor at the lower left. While this floor is real oak, of the best quality, it matches well the irregular widths and the method of laying of Early American interiors. Bruce



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House & Garden, 420 Lexington Avenue, New York



Daily our readers ask us all manner of house and garden

questions. Here we give a few of them, with our replies

Green Gardens

My Garden Club will exhibit in the National Flower Show to be held in Baltimore in March. The exhibit we selected is to be "Detail of a Green Garden," and I should like to get some information on plants to be used. If you know anything which will help me will you kindly send whatever you have covering the subject?

N. R. D., Baltimore, Maryland

Properly speaking, a green garden is one in which all of the plants are evergreen and consequently are fully effective the year around. Some of them, such as Rhododendron and Laurel, of course, have flowers also, but this is beside the point.

Dependable plants for a green garden are Boxwood, Dwarf Japanese Yew and other fairly low growing conifers. Pieris japonica, Leucothoe, Rhododendrons of various evergreen species, English Ivy, Kalmia (Laurel) and Vinca minor. These, in general, form the background and accents of the planting. With them can be used a few flowers, such as Lilies and Daffodils, for color touches. In a green garden all paths would be of grass, of course, since the objective is the development of a scheme in which the presence of other colors is secondary and never prominent.

Paper or Pine Panelling

Could you inform me as to the relative costs of finishing a room 12' x 12' x 8', with three windows 3' x 4' x 6', and two doors: first with a third coat of plaster and fifty-cent wallpaper, second, with knotty pine?

J. M. L., Danbury, Conn.

The following estimates have been submitted to us by a contractor:

- (1)—One coat of plaster and papering with \$.50 wallpaper \$37.00
- (2)—Sidewalls of room finished with knotty pine 56.50

It would be advisable for you to take similar estimates from a contractor, as prices vary not only with the builders but with localities.

Studio Furniture

I am interested in appropriate furniture for a studio apartment of the "bed-sitting room" variety. I have made at the bottom of the page a very rough pencil sketch, which may give you an idea of the problem, which is as follows:

All furniture to be bought within a budget of \$250.

Is it possible to combine the practical, unusual and inexpensive?

It will be necessary to purchase furniture that can be used in a larger house later on.

I prefer green as a basic color.

L. M. S., Philadelphia, Penn.

We are returning your floor plan with the necessary pieces of furniture marked on it.

A studio couch has been placed against your longest wall and a simple chest of drawers with a plain framed or unframed mirror over it stands between the foyer door and the radiator. Walnut would be good for the chest and for a coffee table.

As you have no fireplace you really should have one definite focal point in this room, and I would suggest that you place a group in front of the windows. A somewhat modern table, or a section of shelves to hold a lamp, cigarette box, etc., with a medium sized modern upholstered chair at either side, would make an attractive group.

If your kitchen and dinette have one central door, low bookshelves could be put at either side. If you have two doors, as we have indicated, a small sized walnut desk could be placed in between. Should you feel that this crowds the room, you can omit it.

For your color scheme I would advise pale yellow walls, a dark green rug, with the couch a lighter shade of green. The chairs can be upholstered in a yellow and green striped material or a brown and yellow stripe.

Your windows can have chintz curtains over Venetian blinds or net glass curtains. The chintz could have a pattern of green,

yellow, coral and white. This design will break up the monotonies in the room. Spots of color—coral and green—can be introduced in lamps, bases and other accessories.

I cannot give you any figures on individual costs but I am sure you can furnish this room attractively for \$250. You can also use the furniture I have suggested in a larger apartment later on.

Propagating Rex Begonias

Regarding Rex Begonia propagation, I should like to know:

- (1)—Do you keep sand constantly moist?
- (2)—Do you keep in a light or dark place?
- (3)—Will the same treatment be effective with other types of Begonias than Rex?

A. L. C., Larchmont, N. Y.

(1)—The sand in which the Rex Begonia leaf-cutting is placed should be kept constantly moist. When the leaves are rooted under dwelling house conditions, it is also an advantage to keep the air moist. This may be done by cutting glass to fit the sides and ends of the flat, so as to make glass "walls", and then cutting a piece of glass to rest on them to form a roof.

(2)—It should be kept in a light place but not exposed to direct sunshine.

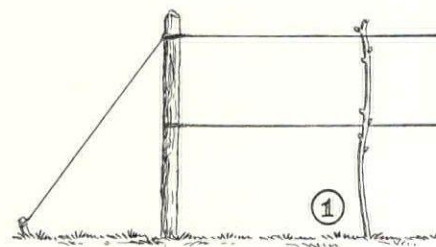
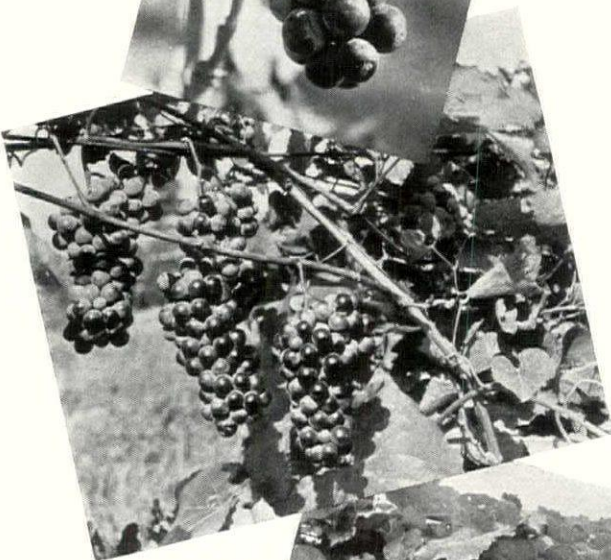
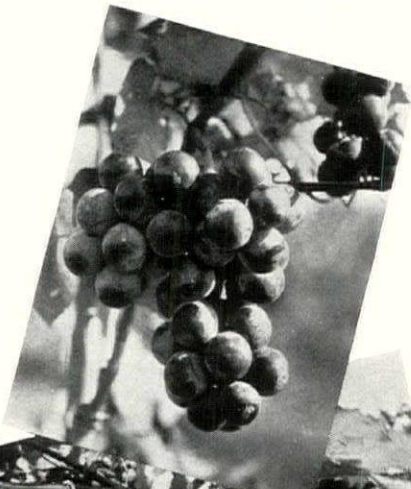
(3)—Not all Begonias can be propagated by this method. A modification of it is used in the case of the Gloire de Lorraine types, in which the leaf stalk only is inserted in the sand, leaving the blade free.

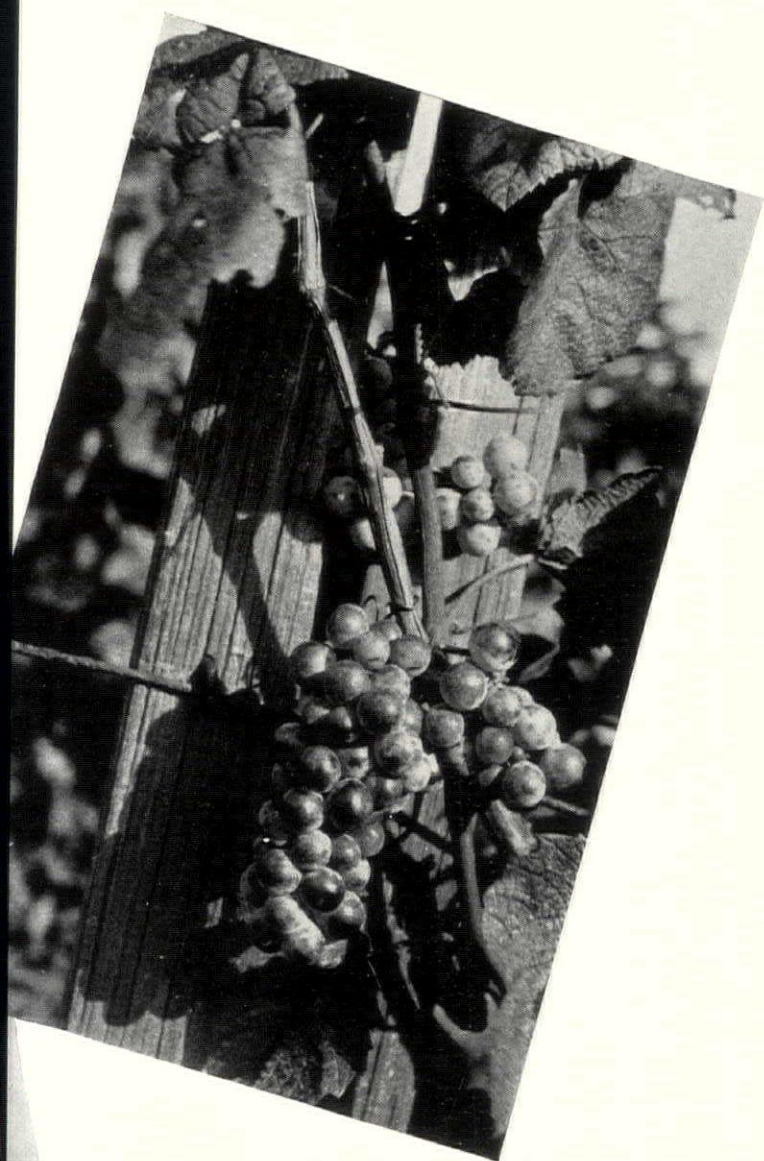
Glazed Flower Pots

I find in my cellar that I have accumulated a large number of red and cream colored flower pots. This autumn I am planning a window garden. My friends have flower pots in their window gardens, but I do not like the slimy surfaces that these acquire.

As glazed pots are expensive for me I would appreciate (Continued on page 107)

Good Grapes





FOUR good home wine Grape varieties are shown in the smaller photographs on these pages. Opposite, top to bottom: Tona, for white wine. Clinton, for red. Eumelan, for red or white. On this page, Elvira, a white variety. The drawing illustrates the vineyard method of growing, and successive stages of the same vine: 1, ready to grow in the Spring of its third year. 2, at the end of third year. 3, end of third year, after pruning. 4, in fourth year: with leaves, bearing canes; without leaves, the new canes from which the bearing shoots for the following year will grow. Fruit is always on new wood

IT is a rare person in the United States who can look upon a glass of wine and call it really his own. Wine-growing has here been mainly a commercial enterprise; it is less a craft than it is an industry, and there are few who make wine as amateurs, that is, because they like good wine and know the satisfactions other than economic to be gained from a well-kept vineyard.

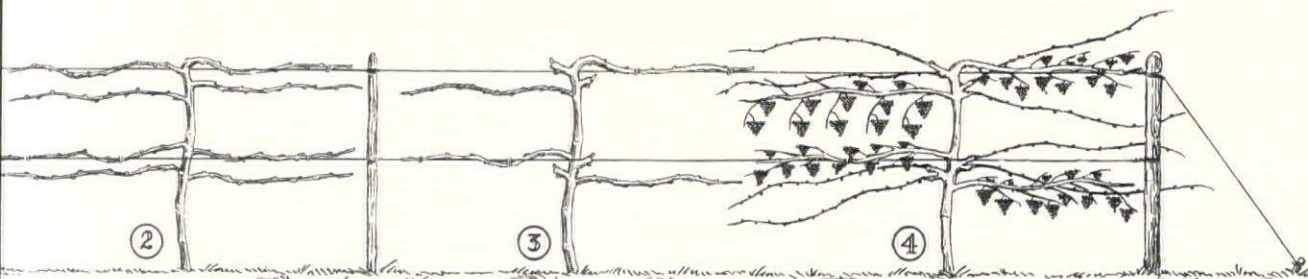
In Europe the amateur wine-grower is common enough. The peasant has his little kitchen vineyard, yielding its annual barrel or so for the family's use. The Rothschilds have their kitchen vineyards too, though the fame of the clarets of Château Lafite and Château Mouton-Rothschild make one lose sight of the fact that they are grown in the amateur spirit. And in between are innumerable small vineyards yielding wines of every degree of excellence, some for the family only, some for the family and perhaps a few neighbors or the nearby inn—the charming little “wines of the country” of which returning travellers speak.

The reasons why Americans have never taken very much to wine-growing would constitute a long chapter in botanical and social history. But they are more or less irrelevant here. The climate of most parts of the United States is satisfactory for Grape-growing. So is the soil, since the vine has a somewhat less exacting taste in soils than many other plants. There are a number of Grape varieties, hybrids of native species, which are perfectly suited to American conditions as they prevail East of the Rockies, and from which good wine may be made. California, of course, grows the traditional European varieties. A surprisingly small space of ground is required to produce all the wine that an average family may require. Good table wine is not difficult to make, provided one has the proper Grapes to make it from, and good wine is cheap provided one grows these proper Grapes oneself.

In view of all this, there is really no reason why the American who has a bit of land at his disposal should not grow his own wine if he wants to.

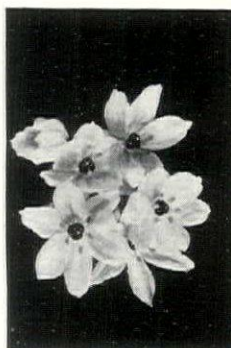
When Grapes and wine are discussed, there is always much talk of soil and climate and exposure. As to these, the amateur is pretty strictly governed by factors beyond his control. He cannot bring a rainless September to Connecticut, nor import a mild Winter into Kansas, nor abolish the late Spring frosts in the hollow below the pump house. If his garden holds the best vineyard position, then the next best location will have to do for the vines. Fortunately, the native vines will adapt themselves to most American (Continued on page 101)

Selected varieties for wine making and how to grow them in a home vineyard. By Philip M. Wagner





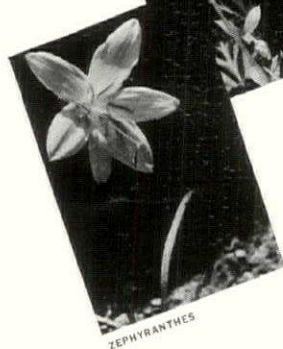
BRODIAEA. RIGHT, ORNITHOGALUM



SCILLA PERUVIANA



ANEMONE



ZEPHYRANTHES

BULBS for SUMMER Louise B. Wilder

Rock gardeners who scrupulously follow a horticultural Hoyle in their selection of plants look askance at practitioners who admit annuals in the austere company of their alpine. What then must be their opinion of one who now and again slips in a few tender bulbous things among them! But here, it seems to me, is an end that justifies the material. In any case this lapse from precedent was not in the first place premeditated. It came about quite by accident. Some years ago in the fever of late Winter list-making I ordered a few tender bulbs out of curiosity. When the rush of Spring planting was over it was found they had been overlooked and that all suitable situations in the borders had been filled. There was, however, a newly constructed bit of rock garden quite empty and tempting. So there they were planted and there they thrive and made bright color while the al-

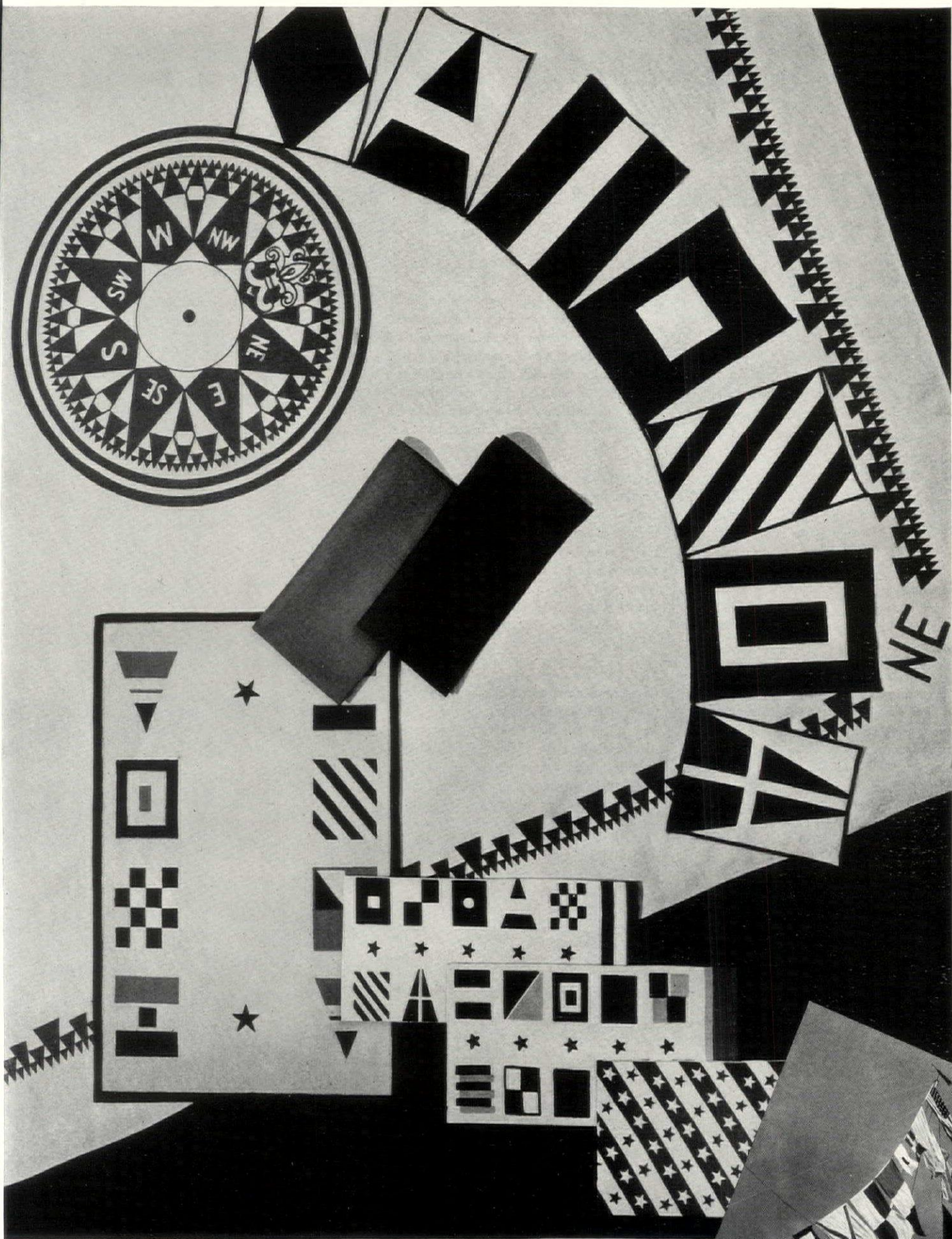
pines destined to fill this region were making a leisurely growth in the frames in preparation for playing their permanent rôles.

Since then it has seemed to me the part of common sense not to pass up this wealth of suitable-appearing material because of any hidebound notion that only a certain type of perennial plant should be admitted—and I have been as hidebound as any in my time. Nowadays I always tuck in a few tender bulbous things where they will do the most good, and the results are admirable. Each year I try a few new ones. Some of them, as a matter of fact, are mountain plants, so they have a sort of right of entrance, but others are shamelessly lowland; they look none the less suitable and behave as if to the mountain born.

The two European Anthericums are mountain plants. Correvon refers to them as "among the glories of our mountain meadows". They belong to the Lily order and are commonly known as St. Bernard's Lily and St. Bruno's Lily. The first is *Anthericum liliago*, found on grassy hills in southern Europe and low down in the Alps and Pyrenees. It is more strictly a hill plant than is St. Bruno's namesake. In *Among the Hills* Reginald Farrer describes a walk he took in the Cottian Alps when, as he neared the base, he passed over a steep slope that was all spiry with the snowy delicate plumes of *Anthericum liliago*. In the rock garden the plants grew little more than a foot high—in less hungry soil they would grow taller—the leaves are tufted and narrow, and from their midst arise slender stems carrying loose racemes of starry, snowy "Lilies", each an inch across in early Summer. It has been grown in gardens since 1596, so it is an old hand at making garden beauty, and it is withal so light and graceful and so floriferous that none need hesitate to grow it among his choicest treasures. South of Philadelphia St. Bernard's Lily may be planted in the Autumn in little groups in the rock garden or along sunny sheltered borders, but (*Continued on page 94*)

New Linens

With banners bravely flying and a bright burst of patriotic color, nautical linens sail into the summer picture. Perfect for use on a boat, and ideal for the seashore place, they bring a fresh gay note to any home. They were designed by Marguerita Mergentime and are screen-printed by hand. The table cloth in the background, carrying its center compass motif into the four corners, comes in marine blue or vivid red on a white ground. The seven cocktail napkins in red, white and blue combinations are rightly called "Signals". Made of sturdy sailcloth is the place mat in same colors. Napkins above it are solid red or blue. Three guest towels at lower right—"Code Flags", "Mid Ship", "Stars and Stripes"—bring red, white and blue to complete the maneuvers. All Lord & Taylor



NYHOLM

SIGNALLING SUMMER

Gardening Activities

for the month of April

EARLY Spring planting of shrubs and trees of very many kinds is a perfectly well authenticated practice, so there is no need to mourn if for any reason you failed to get in last Fall all the specimens you wanted to. A good general rule for the deciduous kinds is to plant them before their first buds open; evergreens, until the new growth is quite well under way

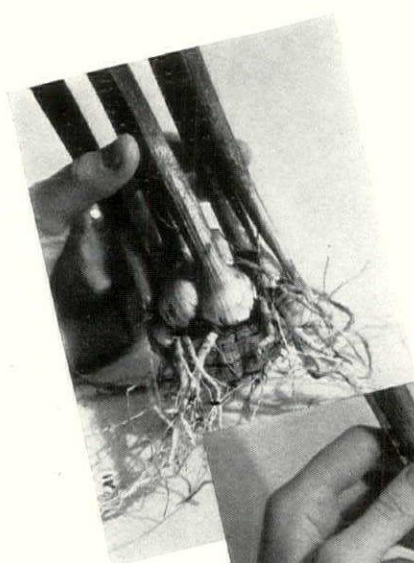
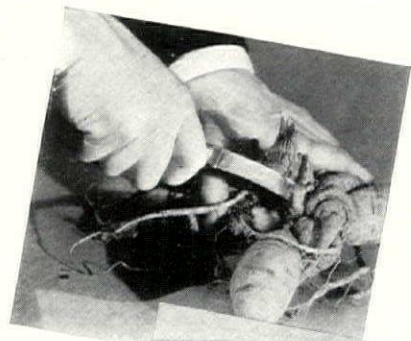
IN MANY sections 1936 is going to be another bad tent caterpillar year, judging by the numbers of egg clusters which have wintered over on the twigs—unless you have been industrious enough to remove them! One of the most effective ways of controlling this pest locally is to rub the tiny caterpillars out of existence at the very start of their web-spinning activities

IF YOU contemplate growing Dahlias from cuttings, as illustrated on this page, it is none too early to start the tubers into active growth so as to produce the necessary shoots. A warmish, light place indoors or under glass is best as a location for the box of damp sand in which the tubers are placed with their eyes just below the surface. Do not let them dry out

IN RAKING up, cultivating and generally overhauling the perennial or bulb border at this season be particularly careful not to injure the young shoots of the plants; a misstep or a careless yank with a cultivating tool may do serious damage. If any of the established plants need moving, wait until they show enough growth above ground to show their exact location

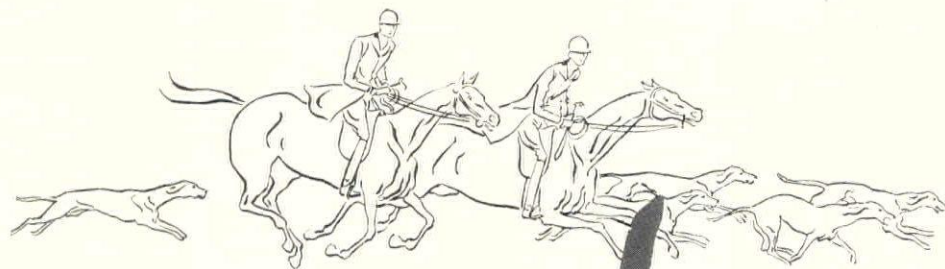
TREE feeding can well begin as soon as the frost is fully out. The accepted method is to punch holes a foot into the ground about two feet apart, into each of which special tree food is dropped and the holes then sealed with earth. Most of these holes are made under the circle of the branch tips, where most of the feeding roots are located. Make a few closer in

New hardy Chrysanthemums should be planted now, or divisions made from those which are already in the border. In fact, all of the Fall blooming flowers are best shifted in the Spring, as their new growth begins to get under way. If the weather happens to be warm and dry, water thoroughly and shade for a few days with newspapers or old fruit baskets



PROPAGATING three popular kinds of flowers, directed by Montague Free at the Brooklyn Botanic Garden. Beginning at the top, by pairs: dividing a Dahlia clump, and two tubers—the one with an eye ready to plant, and the other wrongly without an eye. Next, planting Dahlia cuttings in sand and peat-moss, and how the cuttings look after they have rooted

and started to grow. The third pair of photographs shows a clump of hardy Phlox and the planting of cuttings made from it. Lastly, two ways by which a Gladiolus bulb multiplies: first, several new bulbs growing out of the old one; and second, a large bulb with numerous bulblet offspring. These bulblets may be sown like Peas and will grow rapidly



Good hunting

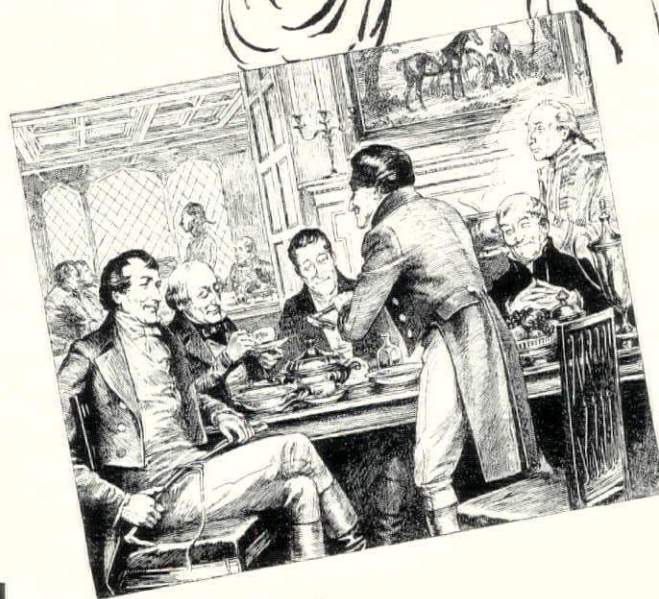


"A hunting we will go"—but no need to go far for the soup course. A quick glance down the row of Campbell's red-and-white labels, and almost before you can say "tally-ho", the soup is ready.

And, such a wide range of good hunting is to be found in Campbell's twenty-one delicious soups. Vegetable, or Vegetable-Beef, or Chicken for luncheon. Chicken-Noodle, or Beef, or Tomato as the main dish for supper. Consommé, or Mock Turtle, or Mushroom for the more formal occasions.

Also—a clear field in the kitchen. For Campbell's Soups take so little time to prepare. And, it's nothing new for an appreciative guest, after enjoying a plate of Campbell's Soup, to compliment the hostess on "her wonderful cook", believing the soup to have been made specially for the occasion.

Good hunting to you—and—good eating.





Fincastle Folk Weaves Lead for Spring

The textile traditions of half a dozen old-world countries unite with those of our own Colonial weavers to inspire the new collection of Fincastle Fabrics. Smart tones range from bold to subtle colors. Distinctive designs proclaim the styling favored for the new season's draperies, upholsteries and slip covers. Ask your dealer for Fincastle Fabrics. Made by LOUISVILLE TEXTILES, INCORPORATED, Louisville, Kentucky



FINCASTLE Fabrics

SUNDAY BREAKFAST

(CONTINUED FROM PAGE 52)



NYHOLM

THE photograph above shows an alternate arrangement for the table. Reed & Barton's Selgrave Manor coffee service is placed in front of the hostess, taking the place of the centerpiece. Boutonnieres by courtesy of Max Schling, Lazy Susan with imported marmalades and honey is from Fortnum & Mason (page 52). The Bazar Français has the bread basket. Furniture used is from James McCutcheon & Co.

AIR-CONDITIONING

(CONTINUED FROM PAGE 44)

and the attic fan, which have rapidly grown in popularity in the past few years.

The most effective type of humidifier, that which is located in the basement and is equipped with a quiet fan for positive circulation, delivers humidified air to the living quarters through a single duct. The nature of humidity is such, however, that it spreads quickly and evenly throughout every room in the house. This results in healthier, more comfortable, winter heating. These humidifiers operate in harmony with any heating plant.

Although the attic fan may occasionally be useful in winter as a means of accelerating ventilation in the home, it makes its most valuable contribution in the summer months. This fan, which is sturdy and powerful but extremely quiet in operation, is mounted in the attic in such a way that it expels superheated air from the attic and can create a partial vacuum there which, if desired, will draw the air up out of the house. This is usually done in the summer, so that the house may be thoroughly cooled by the refreshing evening air. As an adjunct to air-conditioning, the attic fan is useful, but it is an especially good investment for home owners who want increased summer comfort but are not yet ready to install thorough, year-round air-conditioning.

In this connection, it is interesting to note that one of the larger manufacturers of heating equipment finds that comfortable summer temperatures may be maintained by merely circulating the air. Since night temperatures of the outside air average 20°

cooler than the day temperatures the air is drawn through the blower and circulated through the rooms at night. During the heat of the day no outside air is taken in, but the air in the house is gently recirculated, thus maintaining the lower temperature.

In locations where a high degree of humidity is experienced it may, however, be necessary to provide some means of extracting excessive moisture from the air. This may be done in connection with the cooling system of the air conditioner or a dehumidifier may be installed which will operate independently of other apparatus. One of the better known of these works on the adsorption principle, in which the air to be treated passes through shallow beds of an adsorptive material such as silica gel, a substance which retains the excess moisture in the air and is later reactivated by an automatic drying process. When used in conjunction with cooling apparatus, the dehumidified air is passed directly into the cooling coil before entering the living quarters. If desired, the dehumidifier may be used alone, ordinary tap water being used to moderate the temperature of the treated air.

In line with the modern trend towards standardization of equipment in the interests of economy, one concern has introduced a series of standard duct units. These comprise straight runs, turns, and reduction units, and can be assembled to conform to any distribution layout, for any size house. This eliminates the more costly process of hand fabricating the ducts for each individual job.

THE PIANO OF HOFMANN, PADEREWSKI, RACHMANINOFF, AT AN AMAZINGLY LOW PRICE!



STEICHEN

A NEW STEINWAY GRAND PIANO

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\$ **885**
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SIZE—5' 1" to fit the modern room**PRICE**—to fit the modern budget**QUALITY**—Steinway throughout

Steinways. The tone is the glorious Steinway tone, golden, resonant. The action is the Steinway Accelerated Action, so responsive that keys actually leap back into position. The case is exquisitely fashioned of selected woods, and finished to a rich luster. We urge you to see, hear, *play* this

new Steinway today. It offers a value possible only because of the Steinway background, talent, and ideals. . . . You may purchase the Model "S" on liberal terms . . . a small proportion down, and the balance distributed over a period mutually agreed upon. The piano will be delivered at once, to be thereafter a constant source of inspiration and delight!

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There is a Steinway representative in your community, or near you, through whom you may purchase the new Steinway with a small deposit—the balance over a convenient period. Used pianos are accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

In our judgment, this is not only the finest piano obtainable at the price . . . it is the finest piano built, except for larger

The Instrument of the Immortals



that give this bay its smart coziness and charm. You, too, can achieve the same charming, livable effects in your own rooms if you use Columbia Residential Blinds.

Designed especially for the home, this fine blind with its trim, narrow slats and smart colors is the universal choice of discriminating decorators. They choose Columbia Residential Blinds because they have learned that ordinary blinds do not give that finished appearance of grace and style that is built right in Columbia Blinds.

Send for Columbia's "Book of Blinds." It shows actual photographs of many different types of rooms and the lovely effects possible with Columbia Blinds. With it we'll send you the name of your local Authorized Dealer.

This Authorized Dealer will be only too glad to measure your windows and estimate—without obligation—on Columbia Residential Blinds. He is an expert and can assist you materially in color selections and installation.

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VENETIAN BLINDS
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Please send me your booklet showing photos of all types of windows fitted with the newest in Columbia Venetian blinds—together with my dealer's name.

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THIS hand-hooked rug in an old parquet floor design looks very modern. It is green, yellow and white in an 18th Century scheme of green walls and green and yellow chintz. Diane Tate & Marian Hall, decorators



MORE RUG NEWS

(CONTINUED FROM PAGE 56)

mist, ice blue and a subtle mauve blue. One firm makes a specialty of delicate pastel shades, their collection consisting of every imaginable delectable tint. And should you crave a special pattern in broadloom, a floor tailored to your own design and color, you can have it without the expense and months of waiting for special weaving. This is the inlaid carpet, a process by which any pattern, any size and color is inset in the background without a seam.

Designs have never been so varied and so usable. Modern patterns predominate—block effects, stripes, diagonal lines, checks, big dots, and plenty of plaids—large plaids—miniature plaids and a new group of authentic tartan designs. In handmade rugs, there's no limit to what can be done in the way of decorative patterns, scallops, plaids, chevrons, lattice effects, fret-work and circles. Even flower designs are sculptured out of the pile.

For traditional schemes, you'll also find plenty of interesting designs—big floral effects in soft colors for Georgian and Victorian interiors, scattered flower patterns in lovely tints for bedrooms and any number of reproductions of Orientals. These Luster rugs, so called because they now have the soft sheen of the old Persian designs, show a tendency towards lighter colored backgrounds—soft blue, ivory, more rust and browns as a substitute for deep reds.

The Early American hooked rug is another type of floor covering that grows increasingly popular. Many excellent reproductions of these gay rugs are now available in prim flower and block effects beautifully colored. For your Classic scheme look at the Empire medallion pattern on page 57. This comes with a chocolate, reseda, jonquil yellow or turquoise ground, the medallion in contrasting color. Or you may have a handmade rug in Greek key design in any color, the pattern formed by different pile levels.

Finally, don't forget that you will lengthen the life of your floor covering by a rug cushion underneath that not only makes the carpet or rug wear better but adds vastly to the luxurious feel. And the latest cushion has been moth-proofed, making it doubly practical.

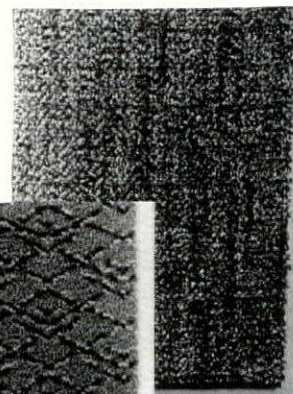
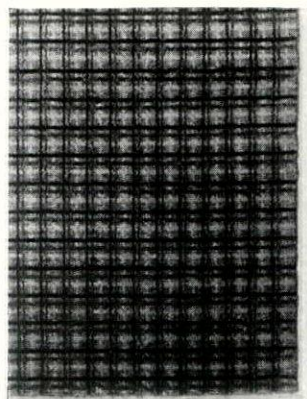
WHAT TO LOOK FOR IN BUYING RUGS

Before buying a rug or carpet it's a good plan to know something about the various weaves. So here are a few simple facts that we hope will help you. In general, the things that determine quality in a carpet or rug are:—

- (a) Closeness of the weave
- (b) Height of the pile
- (c) Quality of the yarn
- (d) Clearness of the colors and design, which depends on wools used, dyes and construction.

(Continued on page 92)

BELOW. Hightstown plaid, brown and beige. Carpet and rug widths: Macy's. Next. Cochrane's textured plaid rug in rust: Ludwig Baumann. Right. Firth broadloom in rust tones, cut and looped pile gives tweed texture: Stern's

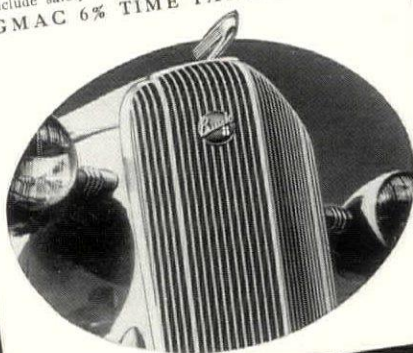




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HAS ALL THESE FEATURES**

Valve-in-Head Straight-Eight Engine •
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Fisher No Draft Ventilation • Tiptoe
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matic Starting, Spark and Heat Control •
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★ ★ ★
\$765 to \$1945 are list prices of the new Buicks at Flint,
Mich., subject to change without notice. Standard
and special accessories groups at extra cost. All Buick prices
include safety glass throughout as standard equipment.
GMAC 6% TIME PAYMENT PLAN



"I can break down, now, and admit it . . .

"I like that satisfying feeling of cozy well-
being that comes from having really nice
things to use and enjoy!

"I like a car I can believe in—be sure of
—have no mental reservations about when
I tell my friends how grand it is!

"I'm tired of 'almosts'—of little cars
strutting like big ones—of glitter masquer-

ading as smartness—of style that relies
on tricks instead of taste.

"Perhaps it's because I grew up with
Buicks, but I want a car with something
more durably solid to it than a bright and
perky look or a brisk and bouncy manner!

"Yes, it feels good to be back in a Buick
—instead of something that's just a little
short of what a car might be."

IT'S A HARD thing to put down on paper this feeling one-time Buick owners have about owning Buicks again! It's something you'll never quite understand until you slip one through a crowded street or thrill down an inviting straightaway. There's a solid earth-hugging, mile-skimming feel to it, a restful lullaby comfort in it, a bracing pride of possession in handling a new Buick that seems to say bad times are all behind you and the future holds much to enjoy!

So don't just look at the new Buicks! Please put one through its paces! Leave the brass-tack queries, the nuts-and-bolts questions to be answered when you get back—take a fifteen-minute vacation and see what a lift you get from the thoroughbred behavior of a truly honest, magnificently able automobile.

Buick 8

WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM

"I bought
Fostoria American because it was
so inexpensive... but I use it for
parties because it is so beautiful"



AND that's really the reason Fostoria "American" is the country's most popular tableware—it's inexpensive and it is beautiful! With their diamond shaped facets, Fostoria "American" pieces adorn today's tables with the same charm and brilliance that brought fame to the Colonial craftsmen who created their crystal masterpieces a century and a half ago.

Hard, everyday use is no disaster to this rugged Early American pattern. It's sturdy, but at the same time, it makes a stunning table setting for luncheons, and dinners too.

You can see this characteristi-

cally American tableware at your nearest glass or department store. All the pieces are very moderately priced; the lovely stemware, for example, being only \$3.75 a dozen. Occasional dishes range from 25¢ to \$2.50 each for the largest ones.*

For further information about the "American" line, write to Fostoria Glass Co., Moundsville, West Virginia, and ask for Folder No. 13.

* Prices slightly higher in the West.

Fostoria
THE GLASS OF FASHION

WEeping TREES

(CONTINUED FROM PAGE 60)

trunk closely. Either form is so exotic—some specimens of these trees look actually "upside down"—as to look out of place in ordinary surroundings, but perfectly suited for a Japanese effect, or in a rock garden of the extremely picturesque type.

The Prostrate Spruce (*P. excelsa procumbens*) is a creeper rather than weeper, but in suitable locations actually grows down-hill, giving a perfect weeping effect. In a rock garden of the Japanese type there are few things so striking. There are also weeping forms of the Blue Colorado Spruce (*P. pungens glauca*) which in picturesque settings are even more effective than the Norways.

HEMLOCK ADVANTAGES

The weeping forms of the Hemlock, like those of the Spruce, are small as compared to the ordinary species. Their general effect, however, is less extraordinary and exotic, because the common Hemlocks are rather pendulous in habit. For this reason the weeping Hemlocks can be employed with less danger of striking a discordant note than can the Weeping Spruces; nevertheless they belong in the "extremely picturesque" category of plant material.

Sargent's Hemlock (given in the books as both *Tsuga canadensis sargentii* and as *T. C. pendula*) is a flat-topped, almost table-formed type, growing only four or five feet high, with horizontally spreading branches drooping almost perpendicularly at the tips—an interesting and remarkable plant form, and very beautiful, though it does not sound so in the description. There is, however, another irregularly upright form attaining a height of six to eight feet, which gives an entirely different effect, a sort of series of short cascades of greenery. This type is rare, and apparently without a name, but well worth searching out for anyone who seeks something at once unusual and intrinsically worth while.

While there are weeping types of some of the Pines they are little used and not generally propagated. One of them, the Weeping Austrian Pine (*P. nigra pendula*) is certainly a tree of outstanding character, seemingly worthy of wider use. The Weeping Japanese Pine (*P. densiflora pendula*) is enchantingly picturesque. There are weeping forms also of the Scotch and of the Yellow Pines—*P. sylvestris* and *P. ponderosa*.

Weeping forms of the smaller evergreens, such as the Redcedars and Larches, are taller-growing than those of the big evergreens, probably because they represent a less violent variation from the type. The Weeping Redcedar (*Juniperus virginiana pendula*) is an extremely graceful and delightful tree, and certainly worthy of much more general use, for it demands no exotic setting to seem in place. It attains a height of 8' to 10' and makes a charming specimen for small plantings, developing decided character.

Exquisitely beautiful is the Weeping European Larch (*Larix europaea pendula*), particularly in the Spring when the little apple-green tufts are hung like tiny fairy lanterns all along the boughs. Of course, its foliage

beauty is not carried through the Winter. Nevertheless it is easily satisfied succeeding even on sandy or gravelly soils, and is a more rapid grower than many of the other weeping conifers so it merits much more attention than has been given it. There is also a weeping form, seldom grown, of the American Larch (*L. laricina pendula*) which is supposed to be a hybrid.

It is among the deciduous trees that the most imposing of the weepers are to be found. The Willows, of course, take first place. Best known is the Babylon Weeping Willow (*Salix babylonica*), a favorite for waterside planting, but thriving and making extremely rapid growth in any ordinary soil. Though commonly planted as a single specimen, it is even more effective in groups. Of even larger proportions is the Thurlow Weeping Willow (*S. elegantissima*) which, though making a fifty- or sixty-foot tree, always retains its delicately graceful appearance, with slender, hanging branches of yellow green. In the Weeping Golden and Weeping Wisconsin Willows the color of the bark adds its charm. There are also several smaller forms such as the Weeping Goat Willow (*S. caprea pendula*).

Most dignified and impressive of all weeping trees perhaps is the Weeping Beech (*Fagus sylvatica pendula*). This fine tree shows great character even when small, and an old specimen is an imposing and dominant feature in any planting. The Purple Beech, too, may be had in weeping form. Like the Willows, the Weeping Beeches never seem out of place with other trees, for the Beech naturally has many downward-growing branches—in fact, in a Beech wood it is not an uncommon thing to find occasional trees that are almost weeping in habit.

BIRCHES AND OTHERS

Most slenderly graceful of all weeping trees are the Weeping Birches. The cut-leaf form (*Betula alba gracilis pendula*) is a favorite lawn specimen, but so decidedly a horticultural achievement that for landscape planting with other trees the regular foliaged type is to be preferred.

Little known but extremely decorative and picturesque is the Weeping Mountain Ash, which in foliage and fruit is like the regular form, with branches of irregular, almost grotesque growth sweeping to the ground. The craziest of all the weepers in branch formation, however, is 'Teas' Weeping Mulberry. It always remains a small tree, but with each passing year the branches attain a more picturesque character. As it will stand any amount of pruning it can readily be shaped at will to anything from a quite formal specimen to an extremely weird Japanese effect. Of all "little trees," for little places, it is one of the most accommodating.

The Weeping Japanese Cherries, during their bloom season, are the most beautiful of all small trees, but their general effect, at least while they are young, is more that of flowering shrubs than of trees. With age they attain more marked character, and for many situations, especially in the small garden, they are indispensable.

Gorham's Newest

Eventide

in Sterling



• Eventide has those slim modern lines which lend so much charm to "little dinners." In more elaborate settings, its decorative motif gives it the distinction you want. • Modeled by gifted craftsmen, each piece has that perfection of weight and balance which makes it solely Gorham. • Start your Eventide set with a service for four or six persons. It can be added to, even one hundred years from now. • Your leading jeweler is showing Eventide, together with 27 long-loved Gorham patterns. The Gorham Company, Providence, R. I. . . . since 1831.

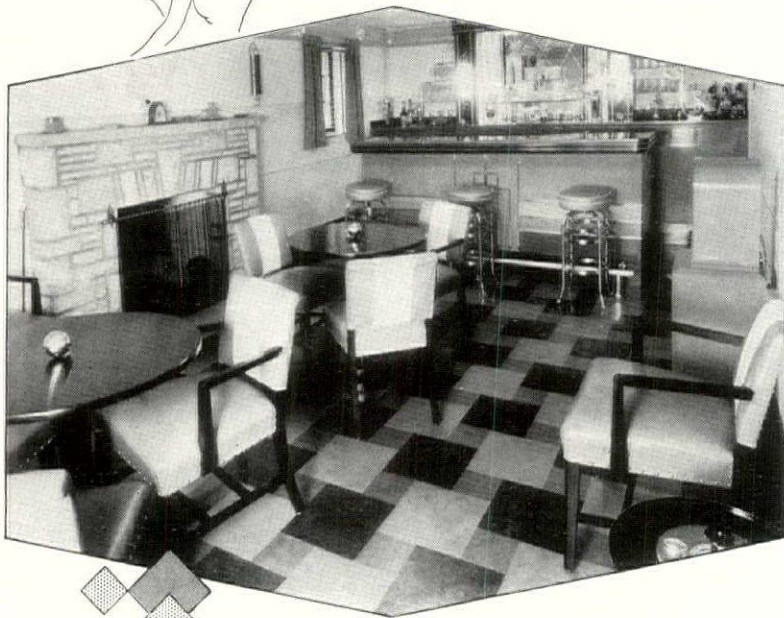
**A PATTERN
RICH AND
FORMAL—
WITH DISTINCTLY
MODERN LINES**

GORHAM *Sterling*

Chantilly Fairfax Rose Marie Buttercup Hunt Club Etruscan



*My dear, I never
worry about
my floors!*



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CARPET TILE

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... is the reason today's homemaker need not worry about carelessly dropped cigarettes or heavy scuffing heels on her best floors. This fire-resistant, exceedingly durable tile maintains its fresh beauty and permanent coloring under the hardest usage. It's shock-absorbing resilience provides walking comfort and reduces noise. Moisture-proof, sanitary, easily cleaned, AZROCK is built for service and peace of mind!

An array of beautiful colors and different sizes irresistibly invite individual floor patterns. And AZROCK costs no more than many ordinary floor coverings!

National
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April 20th
1936

UVALDE ROCK ASPHALT CO.,
San Antonio, Texas

I'm planning to install new floor coverings in my home. Without obligation to me, please send me more information concerning AZROCK CARPET TILE; also the name of the distributor in my district.

Name _____ Address _____

OUR IDEAL HOUSE

(CONTINUED FROM PAGE 40)

foundations and carried up the wall to a height of 1'6" above the wood sill. Overlapping this fabric by 6 inches, sheathing paper was applied to all exterior walls. For this purpose, heavy 30-lb. asphalt impregnated roofer's felt was used. This construction is useful not only as an aid to wind-proofing and insulation but also inhibits the passage of moisture through the walls.

ROUGH FLOORING. All floor joists were covered with a rough flooring of $\frac{7}{8}$ " x 6" sound yellow pine, laid diagonally and well nailed to each bearing point. The boards were spaced $\frac{1}{8}$ inch apart in order to accommodate any shrinkage, or other slight movement without causing the floors to squeak. All butt ends of the rough flooring were cut diagonally for full bearing on the joists.

BRICK. Our Ideal House owes much of its attractive appearance to the care with which the architect selected the materials that went into its construction. The brick veneer which covers the frame furnishes a good example of this important attention to detail. To some people, a good brick is a good brick for any purpose. Actually there is a very wide range of good brick but not all of them are equally suitable for a specific type of design. They differ in size, color, and texture and should be selected with great care in order to find the type that harmonizes most suitably with the character of the house. In our house we have used a Colonial Antique brick size $8\frac{1}{4}$ " x $2\frac{1}{4}$ " x $3\frac{1}{2}$ ", made in moulds by I. L. Stiles and Son. The brick is laid with flush weather struck joints, roughed.

STUCCO. Where stucco is used—for example, on the ceilings of the veranda and the loggia—three coats were applied on galvanized diamond mesh metal lath. The finish coat is oyster white in color and is brought to a rather smoothly textured float finish called "Colonial". This coat was made of "Artstone" Exterior Stucco, made by the Artstone Rocol Corporation.

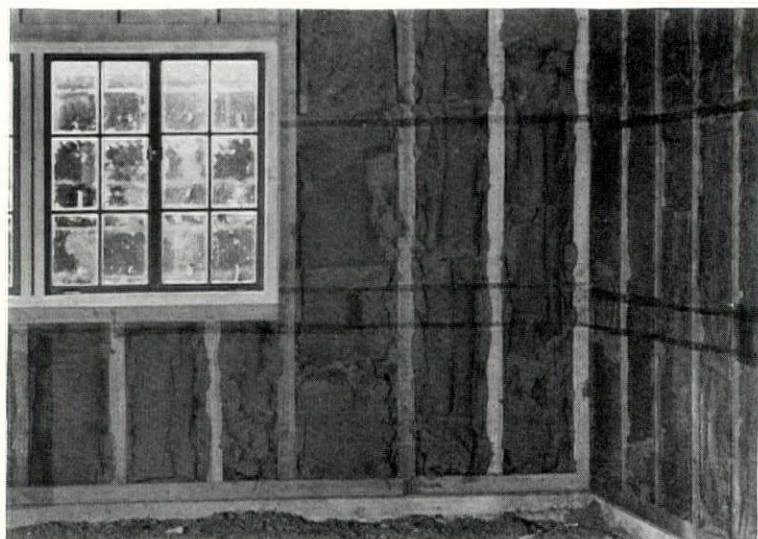
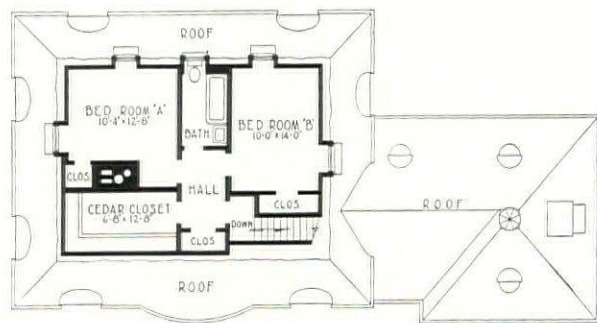
ROOFS. The desirability of a permanent, fireproof roof was not overlooked in the design of our Ideal House, nor did the architect underestimate the ability of a roof to aid or to mar the appearance of the building. The roofing material selected is a crude shingle tile, 6" x 12" manufactured by the Ludowici-Celadon Co. The colors are a range of soft weathered reds; the texture of the shingles is irregular and uneven, so that the hand-made character of the material is readily discernible. The tile was laid to a slightly staggered butt line, with an exposure of approximately 5 inches, and the various shades were uniformly blended over the area of the roof, avoiding any possible effect of spottiness.

The tile is laid over asphalt roofing felt, manufactured by the Barrett Company. The felt is fastened with non-rusting galvanized nails while the tile is secured with more permanent copper nails.

The flashing throughout is of 16 oz. soft rolled copper.

The flat deck portion of the roof, over the main house, is covered with Barrett Company Built-up Roofing, applied in strict accordance with the man-

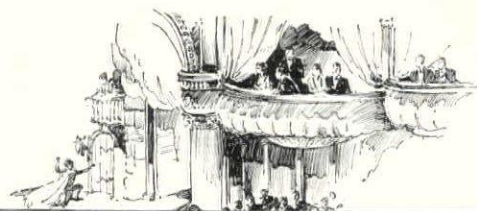
(Continued on page 88)



ABOVE is shown the attic plan for our Ideal House. It will have two bedrooms, a large cedar closet for storage and a conveniently placed bathroom. Thorough insulation protects this suite of rooms from excessive temperatures. The photograph shows the southwest corner of the game room in process of construction. The bat-type of insulation, four inches thick, is in place between the wall studs. Notice the steel casement windows, used throughout the basement

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CAN BOAST OWNERS

SO *Loyal!*



Chrysler Airflow Eight Sedan

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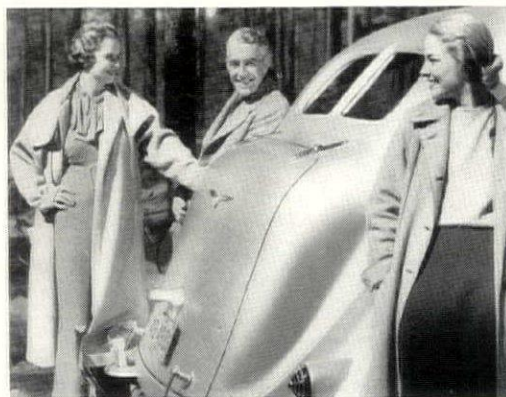
Roominess is just a vague term until you experience the glorious superabundance of room you find in the Airflow Chryslers.

Floating Ride...just words! Until you get the uncanny sensation of seeing bumps in the road ahead dissolve into nothingness beneath the car.

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TOMORROW'S CAR TODAY

You'll feel a whole new sense of security when you first ride *inside the frame* . . . when you feel the response of Chrysler's genuine, time-tested hydraulic brakes.



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You'll find a whole new interest in motoring when the Automatic Overdrive† comes in like magic to let you speed along while the engine loafs...to give you one free mile in every five.

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☆ CHRYSLER SIX . . . 93 horsepower, 118-inch wheelbase, \$760 and up.

☆ DELUXE EIGHT . . . 105 and 110 horsepower, 121 and 133-inch wheelbase, \$925 and up.

☆ AIRFLOW EIGHT . . . 115 horsepower, 123-inch wheelbase. All models, \$1345.

☆ AIRFLOW IMPERIAL . . . 130 horsepower, 128-inch wheelbase. All models, \$1475.

☆ AIRFLOW CUSTOM IMPERIAL . . . 130 horsepower, 137-inch wheelbase, \$2475 and up.

†Standard on Airflow Imperial. Available on all 1936 Chryslers at slight additional cost.

All prices list at factory, Detroit; special equipment extra.

Ask about the new Chrysler Motors-Commercial Credit Company 6% Time Payment plan.

★ Chrysler's on the Air! . . . Big Star Program . . . Every Thursday, 8 P. M. E. S. T. . . . Columbia Network.



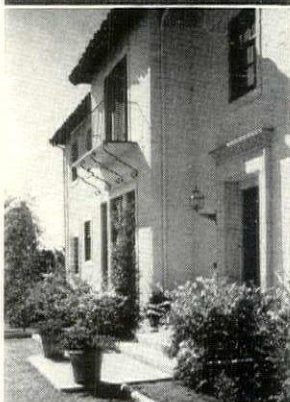
House at Wilton, Conn., painted with Cabot's Collopakes. Architects, Evans, Moore and Woodbridge, New York City.

WHITE that stays white GREEN that won't fade

PAINT this Spring with Cabot's DOUBLE-WHITE and Green Gloss Collopakes if you want your house to keep its fresh, lively colors next year and the year after . . . By the use of carefully selected pigments and the patented Collopaking process, Cabot chemists have created *whites* that do not turn gray and dingy, and *greens* that do not fade. The pigments are divided from 100 to 1000 times finer than by other methods, and *colloidally* dispersed in the oil. As a result, the oil cannot dry out, as it does in ordinary paints, leaving dull, dry flakes of washed-out color on the surface. The *Collopaked* house looks well for years. For color card and complete information, sign and mail coupon below.



House at Elgin, Illinois, painted with Cabot's Collopakes. Architect, Elmer Gylleck, Elgin.



House at Upland, Calif., painted with Cabot's Collopakes. Architects, Witmer & Watson, Los Angeles.

Cabot's Collopakes

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OUR IDEAL HOUSE

(CONTINUED FROM PAGE 86)



PUTTING THE ATTRACTIVE DOOR FRAMING IN PLACE

manufacturer's standard specifications and guaranteed by them for 10 years.

The roofs of the west verandas, dormers, bay windows and bowed front are covered with lead coated copper made by the Chase Brass & Copper Co. Not only is this material permanent and trouble-free, but the soft lustre of the lead coating harmonizes well with the dark red roof and white walls and with the cut-out valance of sheet lead which is seen around the roofs of the verandas.

INSULATION. Recognizing the importance of proper insulation and weatherstripping the architect wisely provided that the house be thoroughly equipped with these means of preventing unhealthy draughts, equalizing indoor temperatures in various parts of the house, and promoting comfort during extremes of heat or of cold. All exterior walls and the top floor ceilings are insulated with "Kimbatts" a wall-thick, bat-type insulation, made of multiple sheets of wood-fibre lightly compressed and manufactured by Kimberly Clark. The same material was employed in the floor over the unexcavated portion of the basement to offset the comparative coldness that might be expected to result in this floor area.

The aluminum windows of the first and second floors are constructed with the weatherstripping as a part of the frames and sash. On the double-hung wood windows, a new type of metal weatherstripping manufactured by H. D. Kammerer, Inc. which has a double interlocking feature, was used.

Interlocking metal weatherstripping was installed on all exterior doors and casements of the house. Weatherstripping on the main entrance is bronze; on other openings, zinc.

DOORS. Although some of the doors in the Ideal House are wood doors of con-

ventional construction, a great many are a new type perfected by the John Manville Co. These doors have a fluted surface, on each face, composed of three-ply birch veneer applied on a core of unusual construction. This core is designed on the egg-crate principle formed with strips of 1/2-inch John Manville insulating board. These doors are light, and easy to open or shut, but they are soundly built and stand up under any amount of slamming and hard use. The garage doors, manufactured by the Overhead Door Co., are so hung that they roll up and across the ceiling, out of the way.

WINDOWS. All basement windows are steel sash, manufactured by Fenestral Steel Window Co., set in Cypress wood frames. These provide not only permanence and good appearance but also the highly desirable security of steel sash in the windows which are most accessible to prowlers. Other windows, for the most part, are aluminum, manufactured by the Hermann-Grace Co. set in rabbetted pine frames. Features of this type of window are permanence, no weights, no painting, and ease of operation. Casement windows are wood.

PAINT. In accordance with the architect's written specifications, only the very best workmanship was employed in painting the house. This is in line with our customary advice that only the experienced master painter should be employed on important work where the skillful application of properly mixed paints is essential. All paint used on brick, exterior doors, trim, etc. was manufactured by the Sherwin-Williams Co. The color of the painted brick walls is approximately oyster-white, contrasting slightly with the conventional white of the trim.

(Continued on page 91)

THE ACCEPTED BEST

... costs less to own!



Research Keeps General Electric Years Ahead

YOU can depend on a G-E to give you efficient, trouble-free service for years on end. Priced within the reach of every family—it now actually costs less to own. For economy—choose a G-E. Remember: General Electric introduced the famous sealed-in-steel mechanism that requires no attention, not even oiling; the all-steel cabinet; the stainless-steel super-freezer; sliding shelves; and countless other features. Constant research in the world's greatest electrical laboratories keeps G-E years ahead—assures you the finest refrigeration service money can buy. The G-E Monitor Top was the first refrigerator with more than a one-year guarantee. Today all G-E Refrigerators with the sealed-in-steel mechanism carry 5 Years Performance Protection.



Every Proved Feature

- The new G-E models offer all the latest convenience features: temperature control and defrosting switch, sliding shelves, interior lighting, foot pedal door opener, quick releasing ice trays, stainless-steel super-freezer, vegetable compartment, and stainless porcelain interiors with rounded corners.

G-E Costs Less to Own

- On an average of EVERY MINUTE IN EVERY DAY, somebody buys a new General Electric Refrigerator. You will find G-E's in the modest homes of small wage earners as well as in the luxurious homes of the well-to-do, for *it costs less to own a G-E.*

There is a General Electric Refrigerator to suit you exactly. Three different cabinet styles—Monitor Tops, Flatops, Liftops—all with the famous sealed-in-steel mechanism. Prices are as low as \$79.50 at the factory.

For your nearest General Electric dealer see "Refrigerator—Electric" in the classified pages of your telephone book. General Electric Company, Section K4, Nela Park, Cleveland, Ohio.

YOU'LL ALWAYS BE GLAD YOU BOUGHT A GENERAL ELECTRIC



All Types—Models—Sizes

- The new 1936 G-E Refrigerators are now on display at your General Electric dealer's. They are more beautiful than ever, more efficient and even more economical. The silent, General Electric sealed-in-steel mechanism with forced feed lubrication, now gives "double the cold" and uses 40% less current than ever before.



"My household budget being a modest one, an electric refrigerator was an important purchase in our home. Friends who had already owned G-E Refrigerators for years told me I would always be glad I bought a G-E—and I have. Its unfailingly perfect service has now long been accepted just as a matter of course, for it has never required attention."
—Mrs. Beatrice McCarthy
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Glass has long been recognized as the dominant element in almost every decorative scheme. With new colors, its most modern development, glass becomes more important than ever. Its changeless and enduring beauty achieves a new and greater glory. Deep or delicate blues. Peach. Green. Picture to yourself how colorful plate glass will enhance your rooms when used as mirrored table tops, mirrored screens and panels, wall and overmantel mirrors. There are dozens of ways in which this newest decorating medium can add richness and warmth to your home. Ask any L·O·F glass distributor for details. Libbey·Owens·Ford Glass Company, Toledo, Ohio.



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Quality Glass



OUR IDEAL HOUSE

(CONTINUED FROM PAGE 88)

HEATING AND AIR CONDITIONING. Maximum comfort, with a minimum of attention to equipment, was recognized as a primary requisite in the construction of the Ideal House. Having provided a high degree of insulation, the architect was consistent in selecting a modern system of heating and air-conditioning. The system chosen was designed and manufactured by the American Radiator Company and embodies several features which, we feel, will be of interest to our readers. The boiler is their Model 11, the oil burner is Model P-9 manufactured by the Petroleum Heat and Power Company especially for use with the model boiler mentioned above.

Mechanically, the system is composed of a vapor orifice heating system, which maintains comfortable temperatures in winter, and a number of strategically placed air mains which supply the other factors of air conditioning—air motion, air cleaning, and humidification. Summer cooling is not, at present, provided, but could be added without altering present equipment. (This system is termed "integrated"; the two elements operate independently, but interact for an integrated result. The basement floor plan on page 39 shows the air mains in the Heater Room. Dotted lines show their position in the basement.

In operation, this system supplies air (humidified when required) at approximately room temperature through the air mains. This air is gently circulated through the house and recirculated through the air conditioner where it is filtered. The radiators and convectors take care of the actual heating, and are provided with what are called "orifice metering valves" which make each radiator or convector easily adjustable to supply exactly the amount of heat required in a given room. For example, because different degrees of activity make different temperatures desirable, you might want to keep your dining room at 75, your living room at 70; and your kitchen at 66. The orifice system in the heating equipment of our house permits this difference to be maintained, even though one thermostatic control governs the entire plant. It is simply a matter of adjusting the valves so that the openings from the steam pipes to the various radiators and convectors are made as large or small as may be necessary to meter the

desired amount of heat to each one. By this method the pressure throughout the system is so distributed and equalized that all radiators fill simultaneously, eliminating the problem of rooms that are slow to heat. Likewise, when outdoor temperatures are moderate and necessitate only a small amount of steam in the radiators, the orifice system maintains the proper ratio in each radiator, preventing some rooms from becoming too warm while others are robbed of all their heat.

The thermostat which controls this heating system is divided into two parts. One operates on room temperature, in the conventional manner, while the other operates on the temperature of the iron radiator. This device maintains sufficient steam in the radiators to prevent them from becoming cold, thereby accelerating response when the temperature of the house falls below the required degree, and preventing stratification of air, which results from cessation of air movement when radiators become cold.

PLASTER. All surfaces to be plastered, other than where the plaster was applied directly to masonry, were lathed with an expanded metal lath. The lath was lapped at least 4 inches on each side of the angle at all corners to insure a firm, strong base at these points and to guard against cracking of the plaster. All exposed corners are furnished with metal corner beads to safeguard against chipping. All plastered walls, ceilings, etc., were given three coats, scratch, brown and finished coat. Where tile was used, the wall back of the tile was given a scratch coat of cement plaster. For finished plaster work, the American Building Products Corporation's "Granitex"—a hard, quick-drying product—was used. The plaster used in the two preliminary coats was made by the Atlantic Gypsum Products Co. The special plaster spandrels in the living room ceiling were executed by Jacobson.

LANDSCAPING. Following the suggestions of Lawrence Grant White, as reported in the first story about the Ideal House, in our July, 1935 issue, H. J. Marquardt, landscape architect, has drawn up a most interesting landscape plan which will be described in a later issue.

HOUSE & GARDEN'S BOOKSHELF

RHODODENDRONS AND AZALEAS. By Clement G. Bowers. New York: The Macmillan Company.

Here is the last word on a supremely important plant family, spoken with authority, appreciation and a thoroughness which, while exhaustive, never becomes stilted or wearisome. With a success as conspicuous as it is rare, Dr. Bowers has clarified the Rhododendron race for all, be they botanists, professional growers or mere amateur gardeners and lovers of plant beauty. Not only is his treatment of the subject exceptional; it is presented in a format which is at once dignified and attractive, both as to typography and illus-

trations. From every standpoint an outstanding volume.

It is difficult to summarize *Rhododendrons and Azaleas*—condensation of its many angles is too likely to give a restricted impression of its scope. Perhaps, though, it would be fair to say that it is especially important for its chapters on propagation, culture and garden uses; its method of setting forth the various Rhododendron series and their respective characteristics; its descriptions of the numerous species, varieties and hybrids; and for the excellent water-colors which are freely dispersed through the pages.

(Continued on page 98)

HOME COMFORT YOU NEVER DREAMED POSSIBLE



Your Dream House has an American Radiator Conditioning System

MORE THAN AIR CONDITIONING

MORE THAN ORDINARY HEATING

This year build your dream house — or buy it — for in 1936 it can contain amazing inventions that produce conditioned comfort you never imagined could be yours.

As modern as air conditioning may be, it is *only one* of the many benefits American Radiator is now ready to put in your home. Not only does this new system provide air conditioning — with its forced circulation of air, filtering of dust and dirt, and humidification — but it also supplies many other equally important elements of home comfort conditioning.

In winter it provides a source of sun-like radiant heat in every room, pouring forth warmth which is unaffected by drafts of air. Special controls rapidly speed fresh heat whenever it is needed. It brings modern design radiators which are recessed in walls or hung inconspicuously beneath windows in harmony with your decorations. Hot water for kitchen and bath is ready any minute of the year, winter or summer. It uses coal, oil, or gas for fuel. Everything can be controlled automatically, so that without attention your home becomes the house where summer stays all winter.

De Luxe systems reveal niceties of construction, convenience, and finish that meet the requirements of the finest homes. *Standard* systems retain the essential parts and services, but are priced so low that they can be included in very inexpensive houses. Both can be purchased on a Government approved finance plan, which requires no down payment.

No other single company makes all the amazing home comfort conditioning devices which this organization now offers to you.

Before you build this year — before you buy — send for the new, free book "This New Comfort". Read it. Learn about the many things an American Radiator Conditioning System can do in your home. Make your house a truly modern house.



SEND FOR THIS BOOK OF INFORMATION. Tell if you are interested in a Conditioning System to be used in a new house you are building, or one you now own.

Old houses as well as new homes can be equipped with an American Radiator Conditioning System.

RADIO. Listen in every Sunday evening at 7:30 E.S.T. to "American Radiator Fireside Recital," on WEA-F-National Broadcasting Company Red Network.

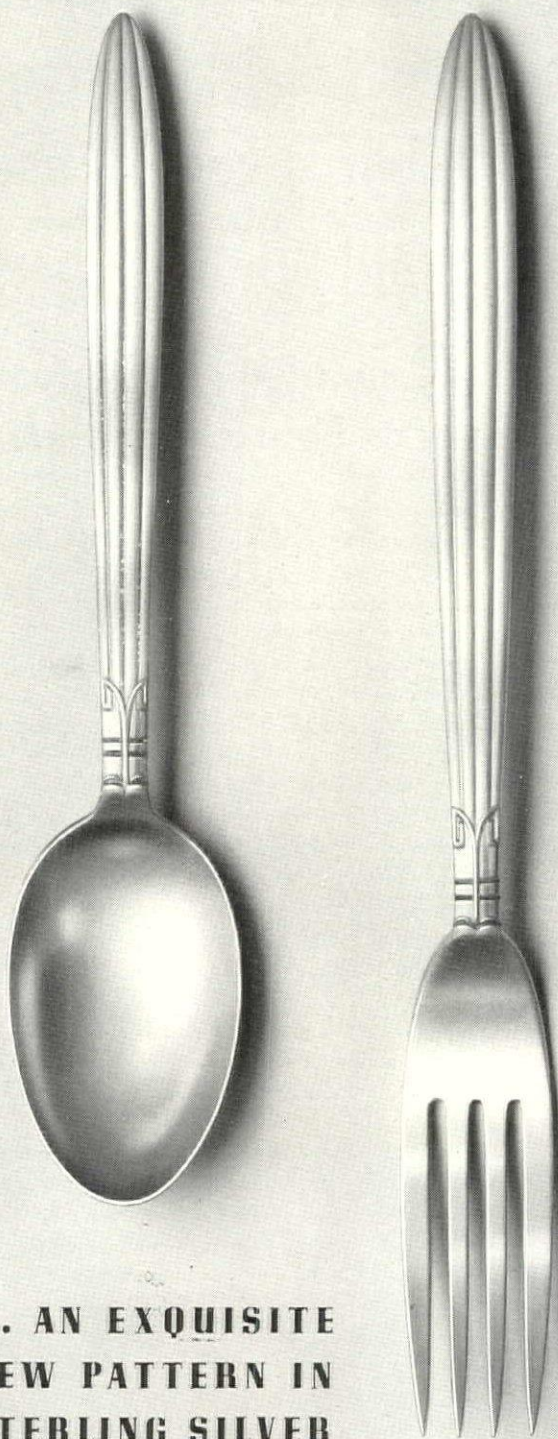
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NEW PATTERN IN
STERLING SILVER

Traditional Reed & Barton loveliness, in the modern manner. Thoroughly individual. And for those who lean to simplicity, only the required minimum of ornamentation. Interpreting so skillfully the decorative mood of the moment, *Jubilee* may well become the sterling classic of its era — as have other Reed & Barton patterns. It will always be smart, never common. See it, in the actual sterling, at your jeweler's.

REED & BARTON Silversmiths TAUNTON, MASS.

MORE RUG NEWS

(CONTINUED FROM PAGE 82)

While changes in decorating fashions and developments in mechanical ingenuity have brought immense variety to American-loomed wool pile carpets and rugs, most floor coverings belong to four families of weaves—Wilton, Axminster, Chenille and Velvet. Here are a few quick definitions of these four main types.

Wilton: An excellent, long-wearing fabric with a closely woven pile. Due to the method of weaving, Wiltons have several layers of wool "buried" under the surface, in addition to the wool which appears in the pile, forming a thick, wear-resistant cushion. Wiltons are made from both woolen and worsted yarns. Worsted Wiltons, made of lustrous, fine, long-fibred yarns, are the most enduring, resilient form of Wilton you can obtain and are consequently somewhat higher priced. Wool Wiltons, made of soft, bulky yarns, contain short wool fibres and, since the yarn is not so fine, cannot be woven as closely as a Worsted Wilton. Look at the back of a Wilton rug or carpet. The closer and firmer the weave is, the better the grade. A worsted Wilton may have as many as 13 up and down rows to the inch; a Wool Wilton, 9 or 10. These are distinguishing characteristics which will be apparent upon careful examination.

THE CLOSE WEAVES

Axminster: This weave most closely approaches the Oriental method of hand-knotting. The tufts, made of woolen yarn, are inserted by machinery and firmly bound into the backing. Axminsters have a thick, long pile, ranging from $\frac{1}{8}$ to $\frac{3}{8}$ of an inch high. Closeness of weave is important and you can judge an Axminster by the number of rows of tufts to the inch. A high-grade Axminster may have as many as 11 rows to the inch; an inexpensive quality as low as five. These are visible if you examine the back. Also you can tell an Axminster by the fact that its stiff jute backing allows it to be rolled lengthwise without difficulty, but not crosswise.

Chenille: French for caterpillar, the term derived from the thick furry

strips which are woven to form the surface. This is the aristocrat of floor coverings, the most luxurious and longest wearing wool-pile fabric made in America. The pile is high and thick, sometimes a full inch deep. Chenille can be woven in any design and color, any shape, any width up to 30 feet. For this reason it is the ideal fabric if you want a specially designed luxurious floor covering. Quality and amount of wool used, closeness and firmness of weave and depth of pile are the things to look for.

FOR SOLID COLORS

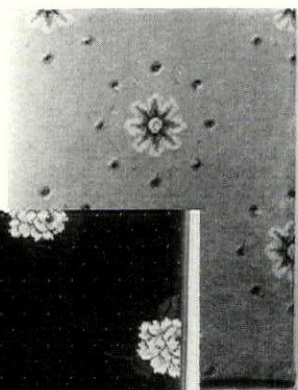
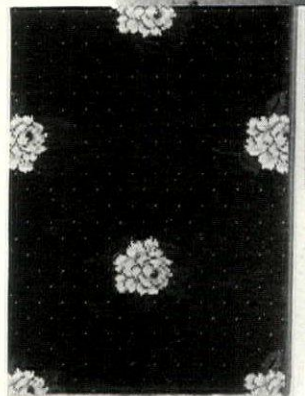
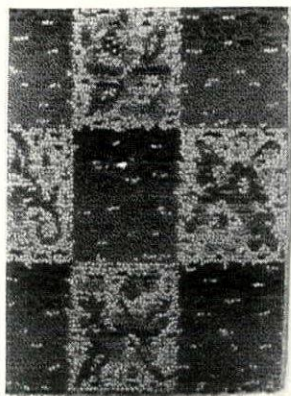
Velvet: Smooth, tightly woven pile similar in appearance to Wilton, but less costly, as most of the wool goes into the pile of the rug. Quality of yarn, height of pile and closeness of weave are the determining factors. On the back you can count the number of rows to an inch. Best quality velvet will have 10 lengthwise rows to the inch. Velvet construction is used in most of the solid color broadloom carpets and rugs which have become so popular today.

Broadloom: Any seamless carpet which is woven on looms wider than the old 27 or 37 inch narrow looms. Broadloom today now comes in standard widths of 9, 12, 15 and 18 ft., in patterned effects as well as in a wide range of excellent plain colors. Look on pages 54 and 55 for some of the latest tints.

In general, when you buy a rug, look at the back. On the back you can count the number of rows to an inch. The more rows, the finer the rug. Examine the depth of pile, as this is an indication of the amount of wool used. Also see how close the tufts are, as the closer the tufts the better the quality of the rug. Remember that there are various grades in each type of weave, so insist on a good quality as it will mean economy in the end.

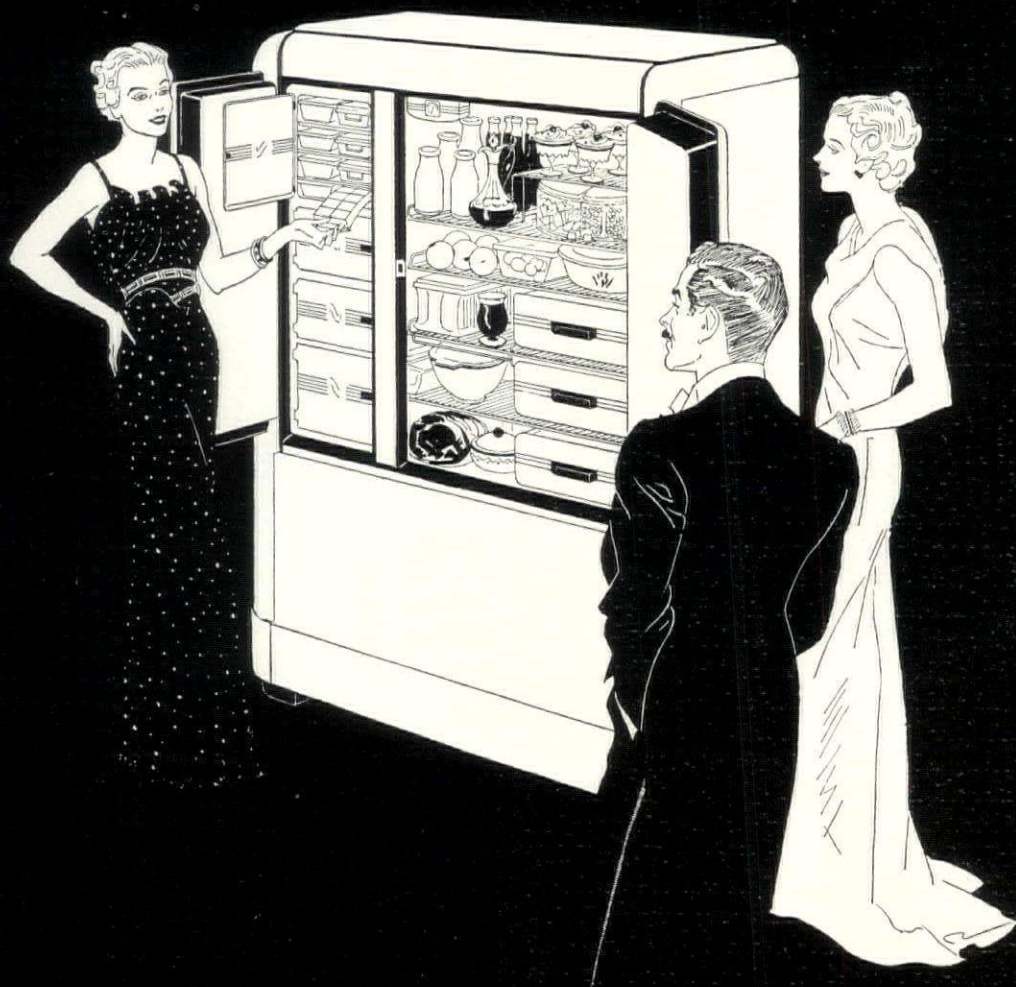
Finally, the name of a reliable manufacturer is your best guarantee that the rug you purchase will give you what you expect in the way of long life and satisfaction. As in anything else, the buying of "a pig in a poke" is likely to prove a disappointing adventure.

BELOW. Bigelow reproduction of an old hooked rug, soft colors on blue; Altman's. Next. Carpet, white gardenias and green leaves on plum; A. Kimbel & Son. Right. Carpet, Empire medallion in brown on yellow ground; Diane Tate & Marian Hall



AGE CANNOT WITHER

Oh yes it can!



because...even while you read this advertisement... something is beginning to wither right in your own kitchen. We mean your electric refrigerator.

For years it has been delivering refrigeration... dependable enough, in truth, but refrigeration without a thrill. And now it is a refrigerator for which you will have lost all pride of ownership.

What has aged it? Why are you suddenly being told that the old "box" is ready for the second-hand man? Because, with the 1936 DeLuxe Kelvinator, household refrigeration has taken a long stride forward.

You have never before heard of a refrigerator with a written Certificate of Low Cost of Operation.

You never saw a refrigerator that kept its food compartment constantly and automatically at a perfect temperature... that had a thermometer *built in*, to prove its perfection... that purified the air in the food compartment, circulated it to every corner of the cabinet, and kept its interior absolutely odorless.

And then... another Kelvinator development moistens the air to the dew point so that fresh vegetables are revived and revitalized.

There's speed-freezing in every ice tray... the Kelvinator kind of ice trays that can't stick fast. And from *every* tray, ice cubes pop out of flexible rubber molds, when and where you want them.

For freezing and storing such things as game

and fish and frozen desserts... special, roomy compartments are provided.

As a lover of beauty, you'll like, too, Kelvinator's idea of calling in Count Alexis de Sakhnoffsky to aid in designing the cabinet itself.

But these are just the high spots. You must see the new DeLuxe Kelvinator. But... don't saunter into a dealer's store with the idea of just looking. The old pioneer spirit that made you buy your present refrigerator is bound to descend on you again. It's irresistible. And so is the 1936 Kelvinator.

• • •

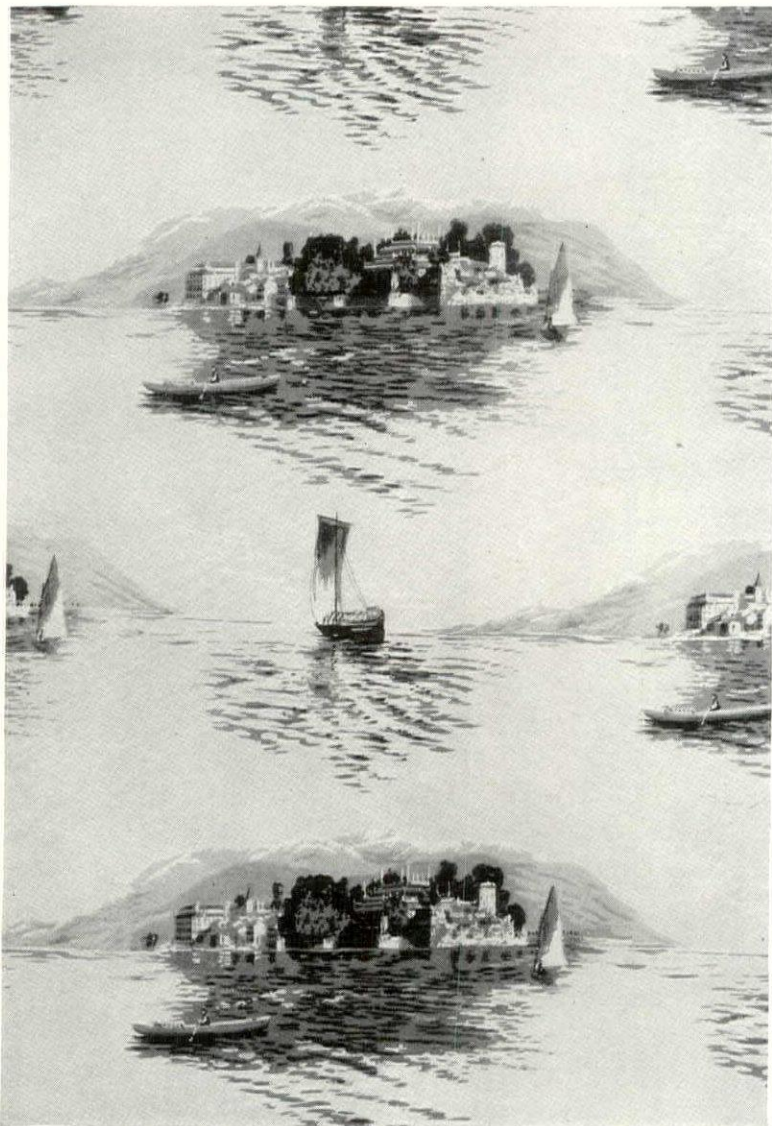
Kelvinator Corporation, Detroit, Mich. Factories also in London, Ontario, and London, England.

Kelvinator De Luxe

BUILT FOR CONNOISSEURS OF REFRIGERATION

KELVINATOR WAS SELECTED BY HOUSE AND GARDEN FOR THEIR IDEAL HOUSE AT SCARSDALE, NEW YORK

STRAHAN WALLPAPERS

NO. 7243 . . . *The Beautiful Isle*

Confining walls melt away..
when this paper adds its vistas to a room

You have a room, for example, whose walls seem to crowd in on you—an oppressive room. You cover its walls with this airy, beckoning pattern. And instantly the crowding walls melt away and your room discovers a new spaciousness. Only wallpaper can do that! *Strahan's new pattern No. 7243 is available in an extraordinarily wide range of colors—from the palest pearl grey to deep brown.*

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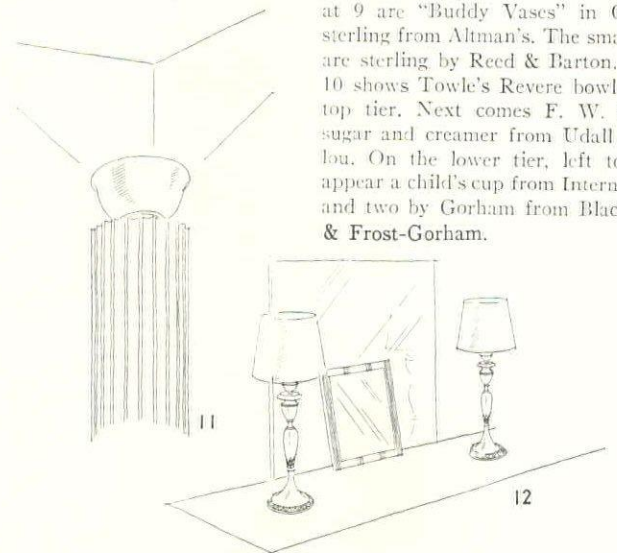
SILVER IN DECORATION

(CONTINUED FROM PAGE 64)

shows a Watson punch bowl placed on a high pedestal to act as an indirect light. At 12 we have candlesticks by Rogers Lunt & Bowlen wired and lightly shaded to make efficient lights for the powder room dressing table: Both from Brand Chatillon. The standing frame from International Silver Company has given up its photograph to hold an auxiliary mirror.

The objects selected for the drawings on page 64 are from the following sources: Sketch 1, Gorham Company's sterling silver tea tray and shell-shaped ash tray from Black Starr & Frost-Gorham. 2, R. Wallace & Son's sterling silver water pitcher from Ovington's. 3, The porringers are made by International (left), and by Rogers Lunt & Bowlen (right), the latter from Brand Chatillon. These are reproductions of antique models in sterling silver. 4,

Sterling loving cup by the Gorham Co. from Black Starr & Frost-Gorham. Candlestick, Early American in feeling made by Frank W. Smith: From Udall & Ballou. 6, Reading from left to right Low candlestick of the Modern Classic pattern made by Rogers Lunt & Bowlen from Brand Chatillon. The next two are Alvin's graceful designs from Wamaker's. The bowl is by Blackint and can be had from Altman's. The next design is by the Watson Company Brand Chatillon. Wallace's tall candleabra in plated ware is shown at the back of the table: Macy's, International's octagon design is next. Blackint makes the simple model at the extreme right: Altman's. The flower vase shown in sketch 7 is by the Towle Manufacturing Co.: From Udall & Ballou. Sketch 8 shows a Classic trophy plated silver by Reed & Barton. Show at 9 are "Buddy Vases" in Concord sterling from Altman's. The small tray are sterling by Reed & Barton. Sketch 10 shows Towle's Revere bowl on the top tier. Next comes F. W. Smith sugar and creamer from Udall & Ballou. On the lower tier, left to right appear a child's cup from International and two by Gorham from Black Starr & Frost-Gorham.



BULBS FOR SUMMER

(CONTINUED FROM PAGE 76)

in cold regions it should be set out in Spring and the bulbs taken up in the Autumn and stored in sand over the Winter in a frost-proof place.

Much like it but altogether of more circumstance, a little taller, a little less careless of port, the flowers a little larger, appearing indeed, like small slightly dishevelled Madonna Lilies, is St. Bruno's Lily. This was once known as *Anthericum liliastrium* but answers now to the more correct name of *Paradisica liliastrium*. Though sometimes found growing with St. Bernard's Lily this is a more strictly alpine plant, often climbing the mountains to a height of more than six thousand feet. According to Correvon it haunts "the fresh meadows of the mountain regions all over Europe and especially in the south, where it covers large spaces in such abundance that at flowering time the soil seems to be covered with snow". Also, it floods the thin air, as it does the less rarefied atmosphere of lowland gardens, with a scent very like that of the Madonna Lily. The flowers are borne in a loose raceme on slender stems that arise from amidst grassy recurving leaves. They are pure white and of a delicate, almost transparent texture, with a green spot at the tip of each segment.

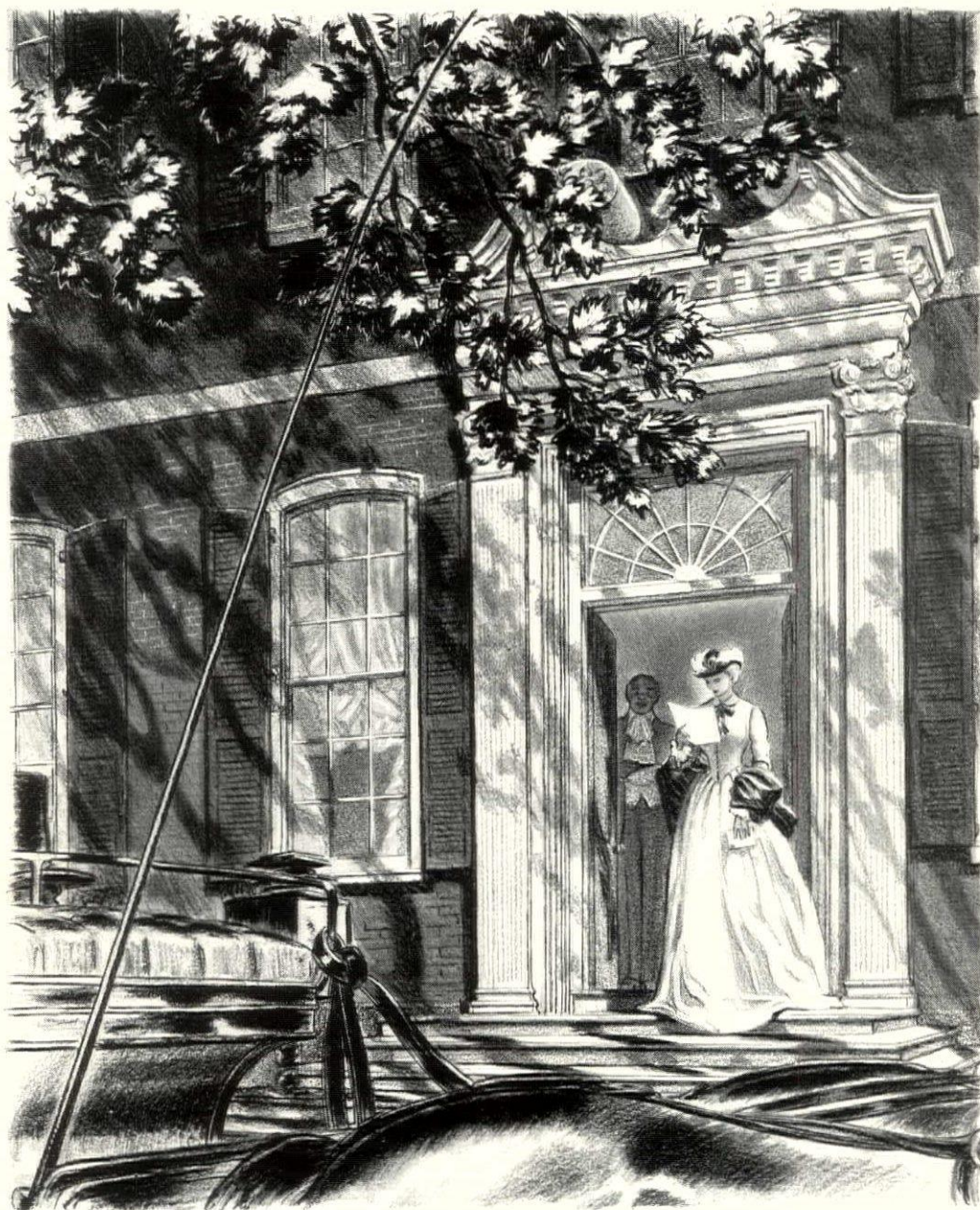
This too is an old delight in gardens for it is said to have been grown since 1629. St. Bernard's Lily was named for the gentle founder of the famous hospice, highest habitation in the Alps.

St. Bruno's Lily commemorates the name of the founder of the ancient and austere order of Carthusian monks who dwell in the lonely valley of Chartreuse in the French Alps—La Grande Chartreuse—out of whose "agreeing spirit of uncommunicativeness" was born, among other things, the pale green and aromatic seductions of that "amiable temptation", Chartreuse.

Like St. Bernard's Lily it may be grown in clumps in the rock garden where a little height is desired, or along sunny well-drained borders, the bulbs planted a few inches apart.

Zephyranthes is an American genus belonging to the Amaryllis family, having about sixty species that have been described, and doubtless many more that have eluded this attention. But very few of them are in general cultivation or easily procurable. They are found in the southern part of the United States, in Guatemala and Mexico, and in many parts of South America and the West Indies. The flowers are funnel-shaped, borne on slender hollow stems, and are of two general types. Some have rather the appearance of Crocuses, others look like small Lilies. The foliage is narrow and grassy, the small bulbs truncated. In cold climates the bulbs may be planted out after danger of freezing is past, and make a charming effect when grown in little close colonies in the rock garden, or used to edge borders of Summer.

(Continued on page 96)



As a conversation is maintained—so should a letter be written. Such was Mr. Cowper's definition; such was the manner of writing letters, so rich in personality, in the eighteenth century.

Reminiscent of this age, with all its leisurely ways, are the letter papers which Crane has made for your use this spring. They are known to your stationer as English laid papers, which means they have a pronounced pattern simulating the screen of the mould when all papers were made by hand. Many of the hand processes—and the use of rags and rags only in the making of paper—are still part of the Crane tradition and always will be. Ask for these new papers by Crane under the name of Rillette. You may have them in Moonstone Grey, Wedgewood Blue or Naturel, with deckle edges, plain, or bordered, as you choose. For your satisfaction and assurance look for the name Crane in the paper • MADE IN DALTON, MASSACHUSETTS SINCE 1801.

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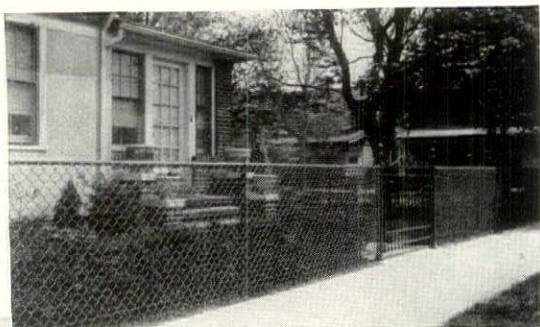
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for the book of facts about

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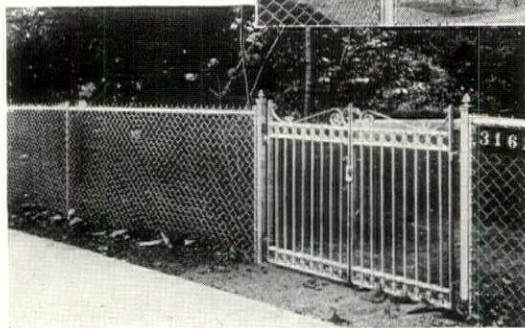
Extra beauty. Extra long life. At no extra cost. That's our story. Here are the quick facts. Unlike other chain link wire, the zinc coating on Bethanized Wire is chemically pure—free from rust-inviting iron. It is smooth and uniform—free from rough or thin spots. And it is extremely flexible—not hard, brittle and flaky. Twist the wire, bend it double, wrap it around itself—you just can't break the coating and expose the steel core to corrosion. Anchor Fences of Bethanized Wire outlast by many years any other chain link fence you can buy—because they have no flaws or weak spots in their pure zinc armor through which corrosion can creep in. Send for the free book about these better-looking, longer-lasting Anchor Fences—and about Anchor's nation-wide sales and erecting service. Clip and mail the coupon now.

For Residences: For the suburban home, Anchor Chain Link Fence of Bethanized Wire is sturdy, weatherproof, unobtrusively ornamental. And it will last years longer because the wire is strongly armored against corrosion by chemically pure zinc.



For Estates: For years Anchor Chain Link Fences have protected the privacy of many of America's finest estates. Now Bethanized Wire greatly extends their useful lifetime. And its smooth, silvery luster adds to their handsome appearance.

Special Enclosures: On large estates—for tennis courts, swimming pool and stable enclosures, kennels and poultry runs—Anchor Chain Link Fence of Bethanized Wire combines improved appearance with many extra years of service.



Anchor Weld Gates: These sturdy iron gates, made by Anchor's electric weld process, add a finishing touch of dignity and beauty to your Anchor Chain Link Fence. Available single or double, in a variety of sizes to suit every purpose.

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BULBS FOR SUMMER

(CONTINUED FROM PAGE 94)

mer flowers, as most of them flower off and on throughout the Summer and Autumn, being especially floriferous when a hard rain follows drought. They like a well-drained, nourishing soil and a sunny situation. I have grown eight kinds and all save one have proved amiable and easy.

Since childhood I have known the white-flowered Atamasco Lily, *Zephyranthes Atamasco*, for it grew in masses in our old Maryland garden, where it was hardy in a warm border against a Grape arbor, the foliage remaining green over the Winter. We also grew a pink kind indoors in pots. This, I suppose, was *Z. carinata* (illustrated on page 76), or possibly *Z. rosea*. Their name, Flowers of the West Wind, always seemed to me among the prettiest of flower names, and these little "Lilies" wear it with the utmost grace. They are also known as Zephyr Flowers and Fairy Lilies. The rock gardener who does not make use of them to brighten his late Summer landscape is missing a rosy opportunity.

Ajax is a bright yellow kind that has the appearance of a Crocus craning its neck to look about. *Z. Atamasco* is of the Lily type, larger and more substantial, and it is perhaps the hardiest. It grows wild from Virginia to Florida and westward to Alabama and Mississippi. The flowers are white opening from pinkish buds and are produced singly. It haunts woods and meadows where it flowers naturally in the late Spring. In the garden it is the first to bloom. In *Z. candida* we have another Crocus-like kind hoisted on a long tube-like stem. It opens white from rosy buds in the late Summer and blossoms industriously into the Autumn. It comes from marshes along the La Plata River.

Z. carinata is a lovely species from Mexico. The flowers are soft pink with a green perianth tube, and the grassy leaves are tinged with red at the base. It flowers in Summer. *Z. longifolia* has small, bright yellow, bronze-tinged blooms. It is found growing wild in Texas, Mexico and Arizona. *Z. rosea* is small and very pink, the flowers an inch long on slender stems. It is from mountains in Cuba and flowers late in

the Summer and Autumn. *Z. texana* is a native of Texas. It is warm yellow in color, deeply flushed on the exterior with copper-red. It flowers late. *Z. Treatiae*, a pure white, large-flowered species that turns pink as it matures has evaded my advances. It belongs to Florida and Georgia, and I believe requires damper conditions than I have given it.

In back country neighborhoods the Flowers of the West Wind are a favorite medium of exchange among the housewives. Often they are to be found in every dooryard over a wide area of countryside, edging round beds in the rough grass or grown in tin pails, or even in tin cans, when they are used to ornament the front stoop or stand upon a tree stump in the yard.

A good deal like the Fairy Lilies is *Cooperia Drummondii*, native of Texas and Mexico. They are called Fairy Lilies from their habit of springing up after a shower. And they have another pleasing idiosyncrasy—they flower in the cool of the evening, and when the little salver-shaped white flowers or stems five or six inches long open from pink buds they give out a delicious spicy fragrance. Very nice, these, in the rock garden planted three inches deep and as much apart, in sunny situations. The flowers are of good texture and last several days in perfection.

Chlidanthus fragrans seemed to me a splendid find. It is a native of the Andes of Peru and like *Cooperia*, be-

(Continued on page 98)



WALTER BEBE WILDER

ABOVE. Upper photograph, *Zephyranthes candida*, a delightful Zephyr Lily with white blossoms opening from rosy buds in late Summer and Autumn. In the lower picture is a group of *Sternbergia lutea*, golden and Crocus-like, and reasonably hardy near New York

"Snowy" says...



YOU'LL PURR YOURSELF TO SLEEP BETWEEN MOHAWK PERCALE SHEETS THEY'RE SOFT-AS-SILK

PHOTOGRAPHED FROM LIFE

"There's nothing Thomas likes better than to curl up between Mohawk Percale sheets with a good book . . . But the most hair-raising story can't keep him awake . . . Mohawk Percale sheets are so soft and silky. . . And the way they wear and keep their whiteness, they must be born with nine lives."

You see the luxurious quality of Mohawk Percale sheets and pillow cases in their sparkling snowy-white

sheen. You feel it in their lovely, soft-as-silk texture.

Mohawk Percale sheets are modern miracle sheets in economy as well as smartness. They are 40% finer woven than ordinary muslin sheets—which assures long wear—yet they cost only a few cents more. And their lighter weight reduces laundry bills (at average pound rates) \$5.85 a year for each bed; also makes home laundering easier. Ask for them at your favorite department store.

FREE

"Restful Sleep" book, 32 pages—Contains 5 life pictures of "Snowy," complete information on bed-making, laundering and correct sheet sizes. Just mail coupon.

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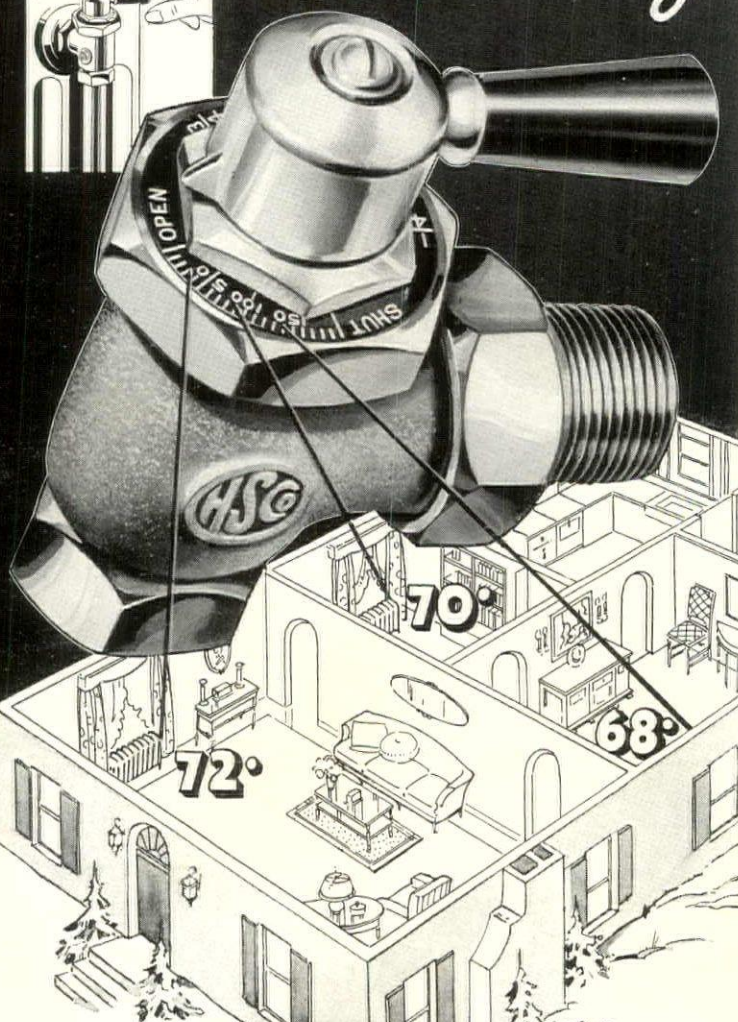
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If you are planning
Air-Conditioning..



CONTROLLED RADIANT HEAT

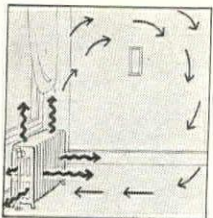
GIVES BASICALLY CORRECT HEATING
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Satisfactory air conditioning, authorities agree, is about 85% dependent upon proper heating. Therefore, *radiant* heat, as furnished by radiator-equipped systems, must be considered the logical type of heat... *with air conditioning equipment installed as a separate unit.* For, by all standards, radiator heat provides the most satisfactory distribution of heat and is most easily controlled.

Hoffman Controlled Heat, a vapor-vacuum system, furnishes an ideal method of heating as a basis for true air conditioning. In this system the heating units are placed where they belong—*under the windows.* Thus, in-leaking cold air is thoroughly warmed before circulating through the room and there is no stratification of cold air along the floor.

When auxiliary air conditioning equipment is installed in conjunction with Hoffman Controlled Heat, the ultimate in comfort is achieved. The conditioning process is not dependent upon the heating plant and functions whether or not heat is being supplied.

In addition, this system delivers to each room as much or as little heat as desired. A finger's touch upon the lever of the Radiator Modulating Valve instantly increases or decreases the heat output of that radiator. Likewise, fuel consumption is only in proportion to the demand for heat—a notable economy feature.



Note even distribution of warm air from radiant heating unit.

Hoffman Controlled Heat equipment is adaptable to any type of steam boiler and its cost is no greater than that of any other good two-pipe system. Write today for full information. Hoffman Specialty Co., Inc., Dept. HG4, Waterbury, Conn.

HOFFMAN CONTROLLED HEAT

Also Makers of Venting Valves and Hoffman-Economy Pumps

BULBS FOR SUMMER

(CONTINUED FROM PAGE 96)

longs to the Amaryllis family. It has large ovoid bulbs from which arise grey-green linear leaves and at the same time bright yellow funnel-shaped flowers about four inches long. These are borne in clusters of three or four at the top of a stoutish stalk some five or six inches high and they are most deliciously fragrant. They are too large in scale for the rock garden where I grew them in the moraine. They are more suitable for the near front of rich sandy borders in the sun.

Of a more proper size for the rock garden is the pretty little African Irid, *Acidanthera bicolor*, said to grow in the mountains of Abyssinia. Its roundish corms are small and rather flat and they may be set out in the rock garden in rather stiffish soil after danger from frost is past. From amidst narrow leaves the slender stems arise to a height of about fifteen inches, carrying fragrant white flowers with a chocolate spot at the base of each segment.

The Spring Star Flower, too, is charming in the rock garden and though usually grown in a pot has lasted out for three Winters in my New York garden. This is *Triteleia uniflora*, more correctly, I believe, *Brodiaea uniflora* (photo on page 76), a native of the Argentine. It is a charming and sprightly flower, a six-pointed white star palely washed with lavender and with a tiny golden "eye" formed by the anthers just showing at the mouth of the tube. The leaves when crushed smell of garlic, but the flowers are fragrant. My bulbs are planted in sandy soil close to a path in the rock garden and there they flower in May.

The Mexican Tiger Flowers, *Tigridia*, are brilliant bulbous plants that might now and again be included in the rock garden company. The stems are leafy and grow a foot or more tall, while the three-cornered blossoms show a gorgeous range of coloring—white, lilac, pink, apricot, yellow and scarlet, always richly peppered in the bowl-like center with crimson and maroon.

The lovely *Ornithogalum arabicum* (see page 76) lived out of doors in my

rock garden over the Winter of 1935, and delighted us in May with great clusters of creamy blossoms, with what appears to be a shiny button in the center. This is a well-known pot plant but it is also lightful in the garden.

Experimenting with the "ten" members of the *Oxalis* tribe has been productive of gratifying results. The bright pink *O. Bowiei* lives of doors here and flowers all through the late Summer and Autumn. It is generally regarded as pot material, we give it a warm rock at its back, well drained soil and it comes through. The Mexican *O. lasiandra* was last year, the bulbs planted in Spring. They began to flower in weeks after planting and continue to give their beautiful four-leaf clover-like foliage and clusters of copper-colored flowers until freezing weather.

Sternbergia, with its golden Crocus-like flowers, is hardy in my garden in more severe climates it may be treated as an annual and planted in Autumn to flower the same Autumn among rich dark leaves. The gay St. Br. Anemones should also be made more use of than they are in rock gardens. The bulbs are very inexpensive and they are brilliant and effective. *A. gentilis*, with its dazzling scarlet blossoms lives over the Winter here, as do several forms of *A. hortensis* (illustrated on page 76), but we give them a warm rock at their back, sandy soil, and a warm Winter blanket.

In cold gardens any of these bulbs may be planted in the Spring when the sun has warmed the earth, and in Autumn they may be taken up and stored in sand in a dry frost-proof place. In mild climates, of course, they may be planted in the Autumn and last over. In every locality it pays to do a little experimenting with bulbs of reputed tenderness; pleasant surprises may result.

I shall be glad to tell the whereabouts of any of these bulbs if an address and envelope is sent me in care of House and Garden.

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 91)

It need scarcely be said that Dr. Bowers is a leading authority on Rhododendrons, with extensive practical as well as botanical experience upon which to draw. To an unusual degree he has combined the attitude of the trained scientific man with that of one who honors his subjects for their own sake as plants of great beauty and interest. The result is a volume which ranks with the best horticultural works that have ever appeared in this or any other country.

R. S. L.

FLOWER ARRANGEMENT, by F. F. Rockwell and Esther C. Grayson. New York: The Macmillan Company. Occasionally there comes to every reviewer's desk a volume which so rises above the general level as to enlist his

quick attention and, on closer examination, to induce a warm glow of satisfaction. When the theme happens to be a difficult one which other authors have essayed with no more than very moderate success, one's initial interest quickly becomes a fixed enthusiasm.

Such a book is *Flower Arrangement*. Mr. Rockwell and Mrs. Grayson are to be congratulated on having conceived and executed a treatment of their subject which, perhaps for the first time, is thoroughly enlightening. The authors know what they are talking about and—of equal importance—they impart this knowledge by terse explanatory text and illustrations. Even the veriest tyro in flower arranging can learn to make good arrangements.

(Continued on page 101)

THE ISLANDS OF

Hawaii



★ Lahaina, Hawaii's first capital, is on the Island of Maui. Like the islands of Hawaii, Oahu and Kauai — Maui is distinguished by modern facilities and unique scenic beauties.



PHOTO BY R. MACK COPYRIGHT HAWAII TOURIST BUREAU 1936

★ Lauhala mat weavers in Lahaina. Photographed in natural color

HAWAII, spilling over with surprises, in the middle of the biggest stretch of water in the world. Unexpected isles, returned travelers try so hard to explain.

Variety... it seems almost unending. Women weaving mats on lovely Maui; native fishermen in torchlight silhouettes; stately Iolani Palace in Honolulu, the only throne room in America; flowers that open after sundown; rainbows that play across the moon. Variety to sheathe everything you do with new interest.

Behind it all the steady hum of *living*. Of ships and motor-cars and planes. Of ultra-modern hotels and shops that originate South Seas fashions. Of *people*... working, playing, build-

ing. Always you'll remember the romance... and progress... of America's western gateway.

Hawaii's emotional welcome has quickened the heart-beat of the world. It is themed to leis of perfumed flowers and the catching melody Aloha Oe written by a queen. It's the kind of a welcome we sincerely want to extend to you—if you'll merely drop us a note giving the date of your arrival.

A modest vacation fund will enable you to spend your summer holiday in Hawaii, the best time of the entire year to go. Never too warm, for Nature's electric fan—*yeararound tradewind breezes*—keeps the temperature always delightfully cool. Never lacking for

different things to do. Less than five days, on luxurious new steamships from Los Angeles, San Francisco and Vancouver, B. C.

You'll find valuable information in our handy booklets, "Nearby Hawaii" and "Tourfax", free from your Travel Agent or Hawaii Tourist Bureau, 4 Main Street, San Francisco, Calif.; 1001 Flower Street, Los Angeles, Calif.

This Bureau, with headquarters at 765 Bishop Street, in Honolulu, is a non-profit organization, maintained by
THE PEOPLE OF HAWAII
to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U. S. A.



Painting by Rockwell Kent of his home at Ausable Forks, New York

(Copyright 1936), Sherwin-Williams Co., Cleveland,

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BY SHERWIN-WILLIAMS

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All the qualities . . . the smooth, silken texture . . . the uniform mixture that brushes so easily and covers so well . . . the sun-fast colors, true-toned and durable . . . the clean, glossy surface . . . the longest life in the paint film, so important in your painting costs. All these qualities, we

repeat, are for your pride and satisfaction in your home's lasting beauty and protection.

Hours and pages could be spent telling you how Sherwin-Williams Paints—SWP for your house, Flat-Tone and Sem Lustre for your rooms—are made, and why these are superior paints. But their best story . . . the story you are interested in . . . is told on the job. Since 1881 home owners have agreed. Then and today Sherwin-Williams Paints were and are America's preference.

"All you need to know about paint is Sherwin-Williams. And main street or metropolis . . . city, town or hamlet . . . wherever the "cover the earth" emblem is displayed is "paint headquarters." There the Sherwin-Williams dealer will be waiting to help and to serve you.

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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 98)

It may be inelegant to say that you can "sink your teeth" into *Flower Arrangement*, but I know of no other phrase which quite so well describes its inherent and never-failing clarity. You will not find in its long passages of charming but wholly elusive theorizing which, when you attempt to put them into practice, are beautifully useless. But you will find understandable principles and rules, innumerable specific hints that you can actually apply, and a thoroughly sane and stimulating exposition of the entire subject. Last, but not by any means least, you will discover chapters on the actual plant materials used in arrangements which, were the book to contain nothing else, would still make it well worth having.

THE GARDEN DICTIONARY. Edited by Norman Taylor. Boston: Houghton Mifflin Co.

Evidently 1936 is going to be a sort of landmark year in American garden book publication. Were there any doubt on the matter it would be quickly dispipated by even a hurried perusal of the 900 pages of concise and often absorbing information which comprise *The Garden Dictionary*. To both editor and publisher should go the sincere thanks of the horticultural-minded public for giving us a volume at once so exhaustive and clear-cut, so varied and yet so completely concentrated upon the real interests of plants and plant people.

This is high praise—deliberately and justifiably high. In no other volume known to this reviewer is there to be found in readily grasped form so wide a range of accurate, practical and up-to-date information. The claim is made that the book contains the answer to any garden problem, and I am inclined to think the claim is justified! Let us, as the "Happy Warrior" says, take a look at the record:

Among the highlights of the volume are a Garden Calendar with a list of 1000 blossoming species of plants for each of the twelve months; a complete exposition of soils and soil operations, garden planning and design, propagation, plant breeding, pests, special sections on patio, rock, water, Rose, shady and other specific types of gardens; garden possibilities for each state and the Provinces, with individual maps showing zones of hardiness, rainfall, etc.; descriptions and references to 190 plant families, 1751 genera, 7,785 species, varieties and named forms; twenty-one full page color plates, and near-

ly 500 other illustrations; discussions of flower shows, garden club activities, tools, flower arrangement, frost protection and other german subjects.

And it is all sane, workable and, while completely authoritative and accurate, not in the least degree too scientific for the lay reader. In fact, the book was conceived and executed for gardeners, not scientists, and therein lies much of its merit.

THE GARDEN ENCYCLOPEDIA. Edited by E. L. D. Seymour. New York: William H. Wise & Co.

Those all but innumerable dirt gardeners who have long sought a single volume which would contain the answers to all their plant questions and difficulties have cause to give heartfelt thanks to the publisher and editor of this remarkably thorough-going and practical book. Directed by an authority with the sole aim of covering every phase of amateur gardening as adequately as possible within the limits of 1300 pages, the *Encyclopedia* reflects great credit upon Mr. Seymour and his staff of assistants. Reading it, one is impressed at once by the magnitude of the undertaking and the conspicuous success with which it is carried out.

The Garden Encyclopedia is a fat volume—good, sound, healthy fat with plenty of pertinent illustrations to dress it up. It deals with vegetables and fruit growing as well as the purely ornamental material, and while it is primarily a book on plants and plant culture it still finds space to give some excellent advice on allied subjects such as show exhibiting and flower arrangement. Of special interest to a great many readers, too, will be the excellently conceived manner in which the ghost of that old scientific name pronunciation bugaboo has been laid deadlier than a doornail.

There are many features of *The Garden Encyclopedia* which might well be singled out for commendation did space permit. None of them, perhaps, is of greater moment than the undeviating way in which it sticks to its objective of setting down those things which actual gardeners—not just scientists—are interested in. The result is a book of 100% useful information, completely authoritative but completely understandable to the lay reader. It should be in the hands of every gardener, beginner as well as expert, who values practical, clear-cut knowledge of plants and their successful cultivation.

R. S. L.

GOOD GRAPES

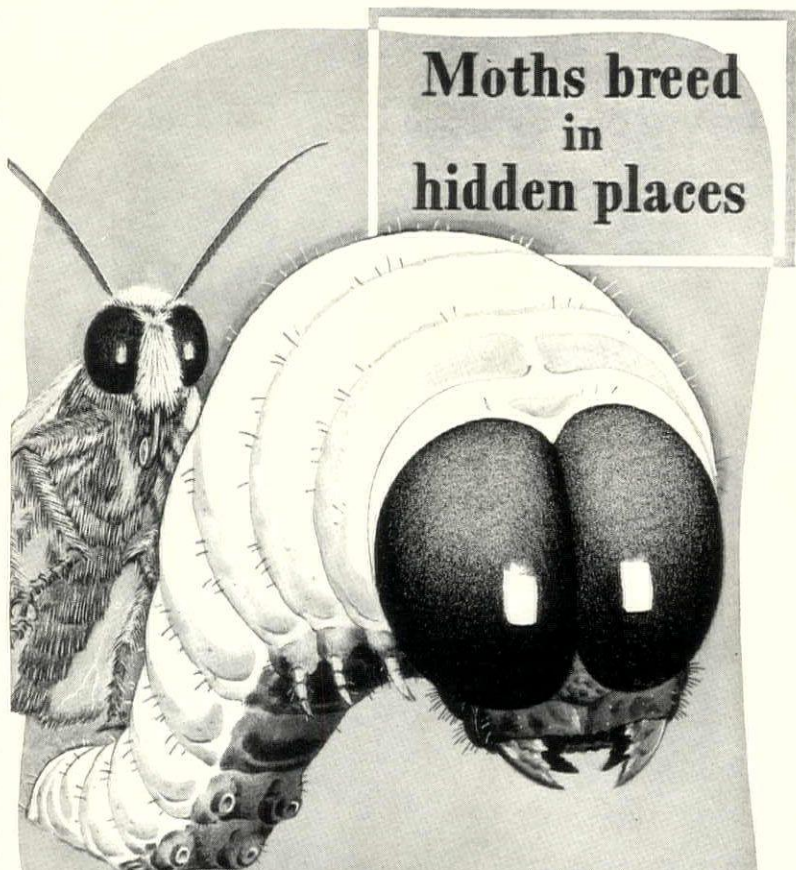
(CONTINUED FROM PAGE 75)

soils, though in general they prefer a loose, open, well-drained soil of moderate fertility. A gentle slope is good; a steep and rocky slope is picturesque and brings good quality to the fruit, but it reduces the yield and is a fearful thing to cultivate. An eastern or southern exposure is preferable, though in most parts of the United States a western or northern exposure will do. Grapes do like plenty of air, for a breeze dries the vines quickly after rain and hinders the development of the fungus diseases. Perhaps the best way

to describe what Grapes like is to say what they don't like: bottom lands, heavy soil, poor drainage, motionless air, excessive fog and excessive rain, especially when these come during the flowering and ripening seasons, late Spring and early Autumn frosts.

How large shall a domestic vineyard be? That depends on the wishes of the individual and on the amount of available land. But it is easy to estimate how much land must be set to vines to yield a given quantity of wine,

(Continued on page 102)

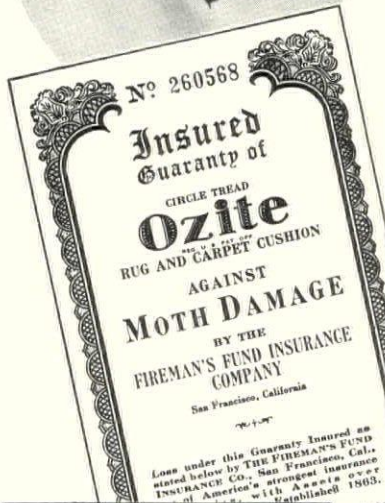


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GOOD GRAPES

(CONTINUED FROM PAGE 101)

or, if the space is limited, how much wine a given piece of land may reasonably be expected to produce. Our native vines will yield from 6 to 10 pounds of Grapes per vine when they reach full bearing, if the soil is moderately good. A ton of Grapes yields 150 gallons of wine. Vines are usually planted 8 feet apart in rows, with 8-foot alleys between rows. If space is very limited, they may be planted 6 feet apart in the row. Thus a plot 50 by 100 feet in size will hold 6 rows of 12 vines each, or 72 vines, and will yield between one-fifth and one-third of a ton of Grapes; that is, from 30 to 50 gallons of wine.

WHAT GRAPES TO GROW?

Suppose the decision is made, and the vineyard satisfactorily located. Then comes the problem of what Grapes to grow. Some Grape varieties, grown under reasonably favorable conditions, will always yield a good wine; others—let us take the Concord as an example, because so many people have tried to make wine of it and failed—will never make a really superior wine no matter how favorable the conditions under which it is grown. So the amateur wine-grower must think well before choosing the variety which he is going to plant. First, he must decide whether he wants red wine or white. Then he must choose the specific variety. It may be said as a general rule that our native white wine Grapes are better than our native red wine varieties. Here are some of the white-wine varieties which may be obtained from nurserymen without too much difficulty.

Delaware: This is the finest of our native white-wine Grapes. It yields a delicious pale dry white wine, somewhat resembling the German white wines but never to be mistaken for them. The vine itself grows rather slowly, requiring four years to come into full bearing, and it is by no means the most productive of the native Grapes. It is an axiom among Grape-growers that the best varieties for wine are never the most productive. But the Delaware is a very hardy vine, bears regularly, and ripens its fruit fairly early—two weeks before the Concord. Since it ripens early, the Delaware may be grown in the northerly States. But it does well in hotter parts also. The fruit is small and borne in small bunches, very juicy, delicious to eat, in color a lavender-rose.

Iona: Like the Delaware, this is a rose-colored fruit with colorless juice. It gives a very good white wine, which is preferred by some to that of the Delaware. It has the advantage of yielding much more abundantly than the Delaware, and the vine is more vigorous. On the other hand, it is less hardy in cold climates and is much less resistant to the fungus diseases.

Catawba: This was the first Grape to be much used for wine in the United States, and is perhaps the most famous. Its wine is less fine than that of the Delaware, and is apt to be more acid—but it is solid, clean-tasting and good. A blend of Delaware and Catawba is the basis for the better sparkling wines of the United States. The Catawba vine is more productive than the Del-

aware, but much less hardy. Several Winters sometimes kill it back to the ground. Its most serious disadvantage is the late-ripening habit of its fruit in consequence of which in the northern States the yield must sometimes be picked while the sugar is still too low and the acid still too high. The Catawba does well in any region enjoying mild Winters and an October that is free of frosts. It does best in Virginia and North Carolina, along the Ohio River valley, and in other States corresponding with that latitude.

Elvira: This variety, with greenish-yellow fruit born in small bunches, yields a good wine, very pale in color with a greenish cast, and with a pleasant aromatic bouquet. The fruit is unusual in that both its sugar-content and its acidity are high. Abundant sugar means sufficient alcohol to insure the stability of a wine, and the high acidity assures a good sound fermentation. With age, the Elvira loses much of its acidity and becomes agreeably soft-tasting. The vine is among the hardiest is a rampant grower, and is prolific, also resists the fungus diseases.

So much for the Grapes yielding red wine: now for those yielding white wine:

Norton: This is also known as Norton's Seedling and as Cynthiana. Its wine can be very good, and it has even won the approval of the French. The vine is a rampant grower, resists disease, and bears well. But it is not especially hardy and the fruit of the Norton ripens rather late. It does very well throughout the central tier of States where the Catawba flourishes; Missouri once enjoyed a certain fame for its Norton wine. The vine is less satisfactory in the northern States. The fruit is small and dark, and not especially agreeable to eat. The bunches are large. The wine when well made has the color of a rich Bordeaux, and a very agreeable bouquet; though the wine is harsh when it is young, it improves greatly with age.

Clinton: Also called *Bacchus*. The vine is exceedingly hardy, a rampant grower, prolific, and resistant to disease. Its Grapes are high in both sugar and acidity. The color of its wine is brilliant, lively red, considerably lighter than that of Norton. The aroma of Clinton wine has an unmistakable individuality; when the wine is young it is very "green" and acid, but age works a cure for that.

LESS HARDY

Ives: This vine, also, grows vigorously and yields good crops. It is less hardy than Clinton, more so than Norton. Its wine has a good color, and is apt to be less acid when it is young than that of the Clinton or the Norton. This means that it may be drunk sooner. But on the other hand its aroma has the wild or "foxy" smell which one associates with Grape juice and which is characteristic of the Concord and certain other native table Grapes—an odor which is less attractive in wine than it is in the fresh fruit.

Eumelan: This vine yields a superior red wine, better than the Norton, and a good white wine when the juice is pressed quickly and fermented out of contact with the skins (in which alcohol

(Continued on page 104)



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GOOD GRAPES

(CONTINUED FROM PAGE 102)

the pigment is located). But the vine requires so much coddling that few people bother with it. Its worst fault is that it is not self-fertile. It must be interplanted with self-fertile varieties, such as the others which have here been discussed, if it is to be satisfactorily pollinated; and even then the bunches do not fill out unless there are plenty of bees, breeze and sunshine at flowering time, or unless one is willing to pollinate the flowers artificially by brushing the flowers of other Grape varieties over them by hand. Not only that: it is susceptible to the fungus diseases, and it is hard to propagate. Nurserymen seldom bother with it.

So here are four white-wine varieties and four red-wine varieties; and of these, the white are better than the red. The white wines from American hybrids sometimes deserve to be called fine, whereas the red wines from our native Grapes, with the possible exception of the Eumelan, ought never to be classed above "good ordinary." They can be exceedingly agreeable and refreshing, but they are wholly lacking in the qualities which make for fineness. The list of Grape varieties might be greatly extended, for there are some thousands of American hybrids (comparatively few of which, however, make good wine); but the eight here described are all satisfactory and are those most readily available. The scarcer ones can only be located after a good deal of inquiry. None of the so-called *vinifera* varieties, the wine Grapes of Europe which do so well in California, has been mentioned. The reason is that these belong to a distinct species, have quite different requirements as to climate and culture, and can only be grown in the East under expert care. They ought not to be tried by anyone who is unfamiliar with Grape-growing—and then can be grown only as a gamble.

In buying young vines it is best to deal with a nurseryman who specializes in them; thus one may be sure of getting the variety ordered. It is best to buy one-year-old, No. 1 grade vines, and their prices are between \$4.00 and \$6.00 a hundred. The two-year-old vines are more expensive, and they sometimes come into bearing a year sooner; but they are all too frequently the culls from the one-year stock. The young vines are shipped from the nurseries usually in late March or early April, but it is a good idea to get one's order in well ahead of then. After being received from the nursery, the young vines should be "heeled in," or buried, until it is time to plant.

SETTING OUT THE VINEYARD

The actual setting-out of the vineyard is simple enough. Land which is to go under vines ought to be in good condition, for vines go in to stay and there is little point in penalizing them at the start. If the land has previously been in cultivation a good deep Spring plowing followed by a thorough harrowing will be enough to put it into condition. If the land has not recently been cultivated it ought to have two plowings before the vines are planted, one in the Fall and one in the Spring. The bed should then be good enough for any vine to lie in.

The vines may be planted any time after the frost has left the ground and the ground is not too soggy. In Maryland the middle of April is good; farther north, a little later. When planting time arrives, uncover the bundle of young vines that had previously been heeled in, and prepare them for planting by cutting the roots back to one or four inches. The tops should be cut back to two buds. During the planting they ought to be kept in a bucket with a little water in the bottom, or kept lightly covered with earth, so that they will not be dried out.

PLANTING THE GRAPES

Lay off the first vineyard line, planting a marker every eight feet—or even six feet if Delawares are to be planted, or if space is at a premium. Dig a hole at the first marker and plant a young vine vertically in it, with its roots spread out, so that the two buds are just above the surface of the ground, pressing the earth firmly around. Make sure that the exposed buds follow the planting line accurately, for a vine that is out of line causes much trouble in future cultivation. When a vine has been planted at every marker, lay off the second line and repeat. If the soil is in good shape, the planting of a vineyard large enough to care for the vinous needs of an average family will only take the work of a couple of hours.

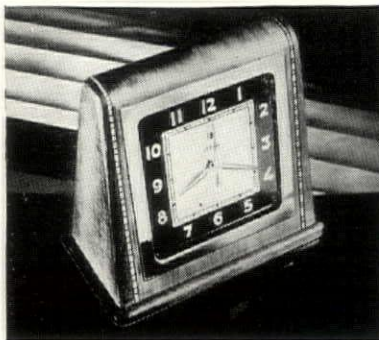
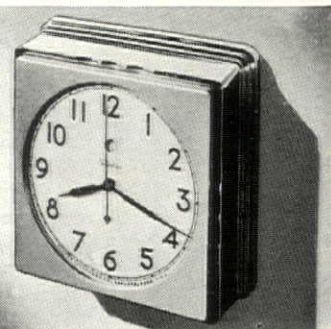
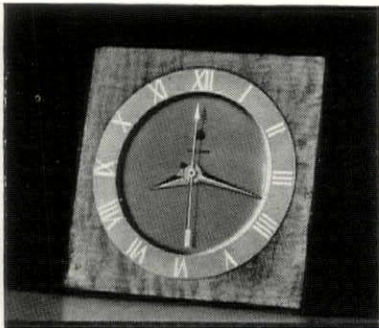
The two buds of each vine will begin to swell, and the shoots emerge, in the course of a few weeks. Some varieties begin their growth earlier than others. If the vines were healthy, and were well heeled-in, there is no reason to expect a single failure. During the first season of growth they will require no attention other than a few routine cultivations. Garden vegetables of the not-too-spreading sorts may be planted between the rows; in the course of the cultivation the soil around the young vines will be worked up sufficiently. The main thing is to see that they are not choked back by weeds. The amount of growth which the vines make the first year will depend upon the richness of the soil and the variety of Grape. A Clinton may make two canes as long as six feet each; the canes of Delaware will perhaps not be more than a foot long. During the Winter following the first season of growth nothing need be done to the vines.

In the second Spring (that is, the first Spring after planting), after the coldest weather is over, cut the vines back again, leaving two buds only on the strongest cane. It is not absolutely necessary to do this before the sap rises; the weeping, or loss of sap, is more painful to the humane beholder than to the vine itself. The principal advantage in pruning fairly early in the Spring is that the elimination of the sprawling canes makes cultivation easier. There is no objection to pruning in the Autumn after the vines are dormant except this: that a severe Winter not infrequently kills back the canes of a Grapevine part way, and the pruning is done in the Fall it may be necessary to do some more pruning of dead or injured wood in the Spring.

Grapevines should be cultivated. But so long as one remembers the under-

(Continued on page 106)

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GOOD GRAPES

(CONTINUED FROM PAGE 104)

lying purpose of cultivation—to suppress weeds in order that they will not rob the vines of nourishment during the growing season and in order that the circulation of air through the vines will not be hindered—the actual system, or cycle, of cultivation is not of very great importance. Over-cultivation is as hard on a vineyard as under-cultivation. A deep plowing in the Spring followed by intensive "clean" cultivation throughout the entire growing season is bad for two reasons: the deep plowing injures the roots which lie nearest the surface, and the intensive cultivation prevents the growth of a cover crop at the end of the season which may later be turned under to supply humus to the soil. A sensible mode of procedure is to have the vineyard plowed with a shallow-draft plow in the Spring, always turning the furrow to the vines in order not to expose the roots, and to follow this with a harrowing. The effect of this is to throw up ridges along the rows of vines and to leave a gully between rows. During subsequent cultivations—with hoe, wheel-cultivator or horse-cultivator, depending on the size of the vineyard—these ridges are gradually worked back and the vineyard thus levelled off. Subsequent to the initial plowing and harrowing, there may be perhaps three such cultivations, though if the weeds grow too luxuriantly another may prove necessary. Let the final cultivation fall between the middle of July and the first of August. Any one of the standard cover crops may then be sown broadcast, or, simpler still, a cover crop of weeds may be allowed to spring up. These weeds will be plowed under the following Spring, and ordinarily this is all the fertilizing that a vineyard of wine Grapes requires.

If the vineyard is in very light soil, a thorough harrowing with a disc harrow may be substituted for the usual Spring plowing. Many successful Grape-growers never put a plow to their land.

During the second growing season, the young vines will make a much more vigorous growth than they did the first season after they were set out; the shoots of Clinton, for example, will frequently make twelve or fourteen feet.

THE TRELLIS

It is during the third season that the young vines will normally bear their first fruit; hence they are ready for a permanent trellis. The simplest of these is a two-wire trellis of the sort illustrated, the bottom wire about 26 inches from the ground, the top wire four feet from the ground. The most satisfactory wire is No. 10 or No. 11 galvanized, which comes in rolls of 25 and 100 pounds. There are about 1,800 feet of No. 10 wire in a 100-pound roll. A trellis is no stronger than its weakest end-post, so the best plan is to start out with stout posts of some resistant wood (chestnut or locust are best) at least seven feet long so that they may set three feet in the ground. They should be made rigid either with guy wires or with thrust braces of pipe or wood. Second-hand iron pipe, as a matter of fact, also makes ideal end-posts; it is easier to drive, and more durable. The intermediate posts may be much lighter, and need not be driven

so deeply. They may be spaced 16 feet if the vines are planted 6 feet apart (so that two vines come between each post), or every 18 feet if the vines are planted six feet apart the row (so that three vines come between each post). Light wooden posts do very well; metal fence posts, though more expensive, are perfect. Attach wire to the posts by staples through which it can slip freely; this makes things simpler if replacements of posts or wire become necessary later.

PRUNING INSTRUCTIONS

The trellis should be in place fairly early in the Spring of the third year. It is then time to prune. Select the strongest of the canes which grew the two buds of the previous season and cut this back to a little more than four feet (in pruning, never cut close to the bud but leave an inch or so above the internode above it); this is to be the permanent vertical trunk of the vine. Tie it *loosely*, with fairly heavy twine, to the top wire and also to the lower wire. If the vine has not more than four feet of well-ripened cane, prune it so that it will come just above the lower wire, and there tie it.

When growth starts, it is time for *disbudding*—an important operation. This consists of rubbing off while the vines are still young and tender all the unwanted shoots, so that the strength of the vine may be concentrated where it will serve a useful purpose. Do not rub off the four youngest shoots which are closest to the top wire and do not rub off the four which are closest to the lower line. All other shoots should be ruthlessly removed. Thus, instead of producing a shoot from each bud on the young main trunk, the disbudded trunk will concentrate its growth on eight strong ones. Each of these canes will bear two or three bunches of fruit—a crop more tantalizing than bountiful, but illustrating a fundamental rule, namely, that *fruit is always borne on shoots produced from the wood of the previous season's growth*. That is to say, it is the shoot which grows and turns to wood this season that is responsible for next year's fruit. One more word about disbudding: the most conveniently done when the youngest shoots to be removed are not more than an inch long; a couple of weeks later they go over the trunks again to make sure that no adventitious shoots have arisen to replace them in the meantime.

At the end of this third season, after the Grapes have been picked and the leaves have fallen, the vine will look like Figure 2 in the illustration. It is now reached the point in its life when the permanent system of pruning must be established. When the vine with its eight canes has been properly pruned it will look like Figure 3. That is, the eight canes left at the end of the last season's growth, four fairly large ones remain, having been pruned back to twelve or fifteen buds apiece. Each bud on these so-called *bearing canes* will produce several bunches of fruit. The other four canes are cut back to *spurs* of two buds each, so that each bearing cane has a two-bud spur.

Once the significance of the spur is grasped, there is no further mystery.

(Continued on page 107)

GOOD GRAPES

(CONTINUED FROM PAGE 106)

out the pruning of Grapes. For the selection of these spurs is to produce new bearing wood for the following year while the current year's bearing canes are producing the crop. When the crop is harvested, the bearing canes are no longer needed. They are cut off close to the trunk. In the meantime, the four or five buds each have produced new canes, four of which in turn become bearing canes and four of which are cut back to two-bud spurs. The operation is repeated each year thereafter, leaving canes which have borne the crop to be removed completely and giving place to new. All good systems for the pruning of our native vines involve the cane-and-spur principle; unless it is adopted, the rambling habit of growth of our vines soon leads to chaos in the vineyard.

Individual judgment, in pruning, depends chiefly at the question of how severely the bearing-caness should be cut back. This must be decided according to the vigor of the individual vine. That is, an exceptionally vigorous vine will bear more fruit without exhausting itself than a weak or moderately vigorous vine. Its bearing canes consequently be pruned a little longer. It is well to remember, however, that a vine which is made to bear too much ripens its fruit more slowly (and thus yields fruit of lower sugar content), yields smaller bunches, and is likely to have its vigor impaired so that the fruiting wood for the following year is not well ripened and sound. Un-

fortunately, judgment can only come with experience. So in growing Grapes for wine, it is best to err at first on the side of severity in pruning.

So far, the painful topic of disease has been mentioned only incidentally. It is too bad, but the fact must be faced, that vines are subject to a number of ailments, of which those most to be feared east of the Rockies are Black Rot and Powdery Mildew. In addition, the vine is host to a number of destructive insects, some of which attack the foliage and some of which attack the fruit. Susceptibility to both types of attack is variable according to the variety of vine and according to the locality in which it is grown. Fortunately there is a specific Bordeaux mixture which is a cheap and effective weapon against the fungus diseases; and lead arsenate, or other poisons, when added to the pre-fruit sprayings of Bordeaux, take care of most of the insect trouble without affecting the fruit. In some localities, there is so little trouble that no spraying is necessary; in others, as many as five may be required. Because of this, it is impossible to offer general directions. The best thing to do is to drop a postcard to the State Agricultural Experiment Station, or to the nearest County Agent, who are always ready to supply specific directions as to the sprayings required. It might be added that most States also publish bulletins on Grape-growing which are helpful and which may usually be had free of charge.

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 73)

very much if you could advise me about covering (shellac, varnish, etc.) could be painted on the inside and outside of white paint be used on outside of the pots. These pots will be placed outdoors next summer.

A. M. C., New York City

Use shellac or any sizing for a ground coat with enamel paint of any desired shade. It is best to leave the bottom of the pots uncoated for purposes of drainage.

Spatter Painted Floors and Pine Reproductions

Kindly send me information on making spatter painted floors, and suggestions for finishing pine reproductions of Early American furniture.

M. M. F., Eastport, Maine

The spatter finish is well adapted to Early American interiors. This is best when developed in several shades of harmonizing colors. Raw umber, blues, greens, tans, and a dull red may be worked in together. The floor is first painted in the regular manner, say, a raw umber for the ground coat. When dry, the first spatter color is applied by dipping an ordinary rubbing brush in the paint and scraping the bristles with a table knife. In this way the paint is spattered on. The brush never comes in contact with the floor. The remaining spatter colors are applied in the same way, without waiting for the first to dry. If the floor has

been given a flat finish, either gloss or flat paints may be used, but if the ground coat is gloss, the spatter colors must be flat. This method gives an attractively soft finish.

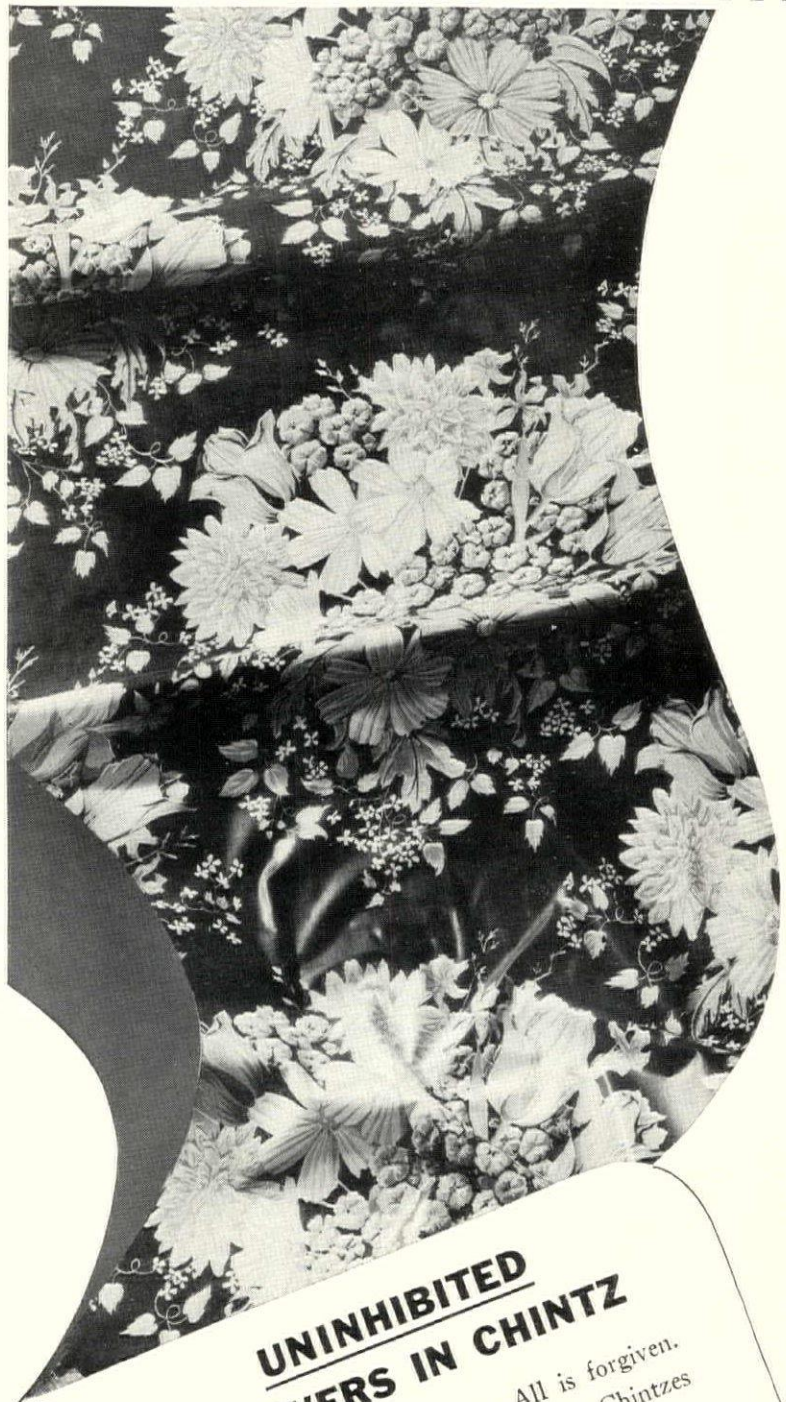
Nothing is better than a wax finish for pine, from the standpoint of serviceability, for easy maintenance in good condition, and for beauty. When the wood is thoroughly cleaned apply linseed oil. You can use either double-boiled linseed oil, or else raw linseed oil thinned with benzine. Raw linseed oil alone is too thick and heavy and is likely to get gummy; adding benzine gives it the right consistency and quickens drying. After oiling, let the piece stand from twelve to twenty-four hours, then with a woolen rag or piece of cheesecloth wipe the surface clean of all traces of oil or "sweat" that may remain.

Then apply the wax, putting on only a little at a time and working it into the surface with a stiff brush. Brush first with the grain, and then brush across it. After working in the wax well with the brush, apply a little wax at a time with a woolen rag or piece of cheesecloth, and rub the surface thoroughly, not too hard, but briskly, so as to create friction. Rub first in circular spots and then with the grain. The secret of such a polish lies in the rubbing, plenty of it done briskly.

The wax for this finish may be one of the commercial preparations for polishing floors and furniture.

(Continued on page 108)

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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 107)

Apartment Color Scheme

I am shortly to furnish a rented five room apartment. My fiancé has a moderate income; and we cannot afford to spend a huge amount for furniture, neither can we afford to make mistakes.

The three most important rooms puzzle me in some respects—I would like to use eighteenth century mahogany for all of them.

The living room: Colors, burgundy, bright yellow and shell pink. Floor covering mulberry broadloom. Walls shell pink. Furniture to consist of davenport with two matching lamp tables, a coffee table, all Chippendale, and an armchair, which I have, covered in green satin stripe, with a muffin stand. I would like one other chair, perhaps a wing with a nest of tables. Then I thought of two matching chairs for the davenport-and-tables group. I am in doubt as to types of chairs, and to all coverings and colors. Later we will buy a "musette" piano, and I thought of a straight chair for this with a needlepoint seat—what color shall I make it? What kind of lamps, bric-à-brac and pictures? What color Venetian blinds and drapes?

Dining Room: This will be separated from the living room only by an arch—shall I use a screen between, and what kind? What color shall I use on the walls? Can I use a patterned carpet with a mulberry background, or shall I use the same broadloom as the living room? What kind of curtains do you suggest as suitable?

As to furniture, I thought of a cabinet, a serving table for my tea set, and six chairs, the slat-back Chippendale with emerald green seats, and a pedestal table. I have a yellow dinner set with a flowered pattern in green, orchid and rose.

Bedroom: I have a 9 x 12 Wilton rug in brown and a wing chair that I must use. I thought of rose walls, and the chair upholstered in the same shade, in wool. I want to use a slat back bed, night table, chest and dresser, all Chippendale. What shall I use for windows and bed-cover? What does one use on top of the dresser and chest? We have matched sterling dresser sets—can they be kept on top or must they be kept in the drawer?

C. K. H., Tulsa, Okla.

Although you planned to work out a color combination of burgundy, bright yellow and shell pink, why not make it mulberry, shell pink and green, inasmuch as you already have a chair covered in striped green satin? The davenport should be covered in mulberry with a deep salmon fringe; the fringe should be made of a very heavy material. The curtains would be most effective if you could get a chintz combining the colors of burgundy, pink, white and green—or any three of these colors. Upholster the wing chair in the same chintz. My choice for the smaller chairs would be Sheraton—overstuffed—with exposed wooden legs. These would be covered in green—preferably a bright green. To carry out the general color scheme make the needlepoint seat with a mulberry ground and work in the colors of salmon and green, with touches of yellow.

If you decide to change the striped upholstery to yellow and white, substitute yellow for green wherever it is mentioned above. As your windows are to be hung with the bright chintz, it is not necessary to have Venetian blinds, but if you really want them, they should be the same white or cream color of the chintz. Select landscape pictures in the same general color tones. They are most appropriate for this period of decoration. I would recommend your using white or green lamps with light cream or white shades. See if you can find some with simple 18th Century designs or else Chinese Chippendale. I suggest Chinese Chippendale, because they often have green and salmon color in their design; on the other hand these colors shouldn't be too predominant.

You will find that your apartment will open up much more attractively and look more spacious if you leave the arch open. Don't put a screen between the dining room and living room unless the arch is enormous and the rooms very large. I agree with you that a patterned rug would be very attractive in the dining room. And in painting the walls you can choose a paler pink, a very pale green or an off-white. The windows should be hung with striped satin curtains of deeper green, white and, if possible, salmon. Cover the dining room chairs with deeper green leather seats. The pictures in this room should be quite gay with lots of color. Try to get reproductions of Renoir; although they are of a different period, they generally have good colors with a great deal of salmon pink.

Now for the bedroom—I think you will be pleased with the effect if you do it entirely in shades of pink and red with bits of white or cream. Include touches of apple green or deep bright purple (not mulberry), or any color that will give a clean bright touch.

As you want to upholster the wing chair in rose, choose a wool a shade darker than the walls. To get the walls and the fabric to match will be almost impossible and, in any event, if the chair becomes the least bit soiled it will then be just a little off color and be rather noticeable. For this reason, I should advise your aiming for a darker color, in the beginning. It is generally considered smarter not to put a cover on the top of the dresser or desk, but keep them highly polished. Your sterling dresser sets will look perfectly well on top of the dresser. However, in modern decoration the tendency is to keep them hidden, partly because of the dust in cities and partly because the modern trend is toward simplicity and lack of much adornment and detail.

Italian Decoration

My biggest problem is in arranging a small living room so that it won't look overcrowded. At present I have just two chairs, a divan and a radio in this room. I don't feel that I can trust myself to get the proper lamps and table to fit in with the size of the room and the color scheme.

(Continued on page 110)

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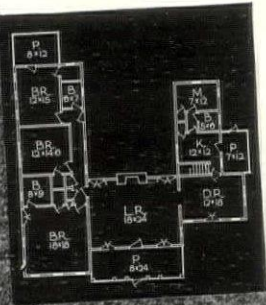
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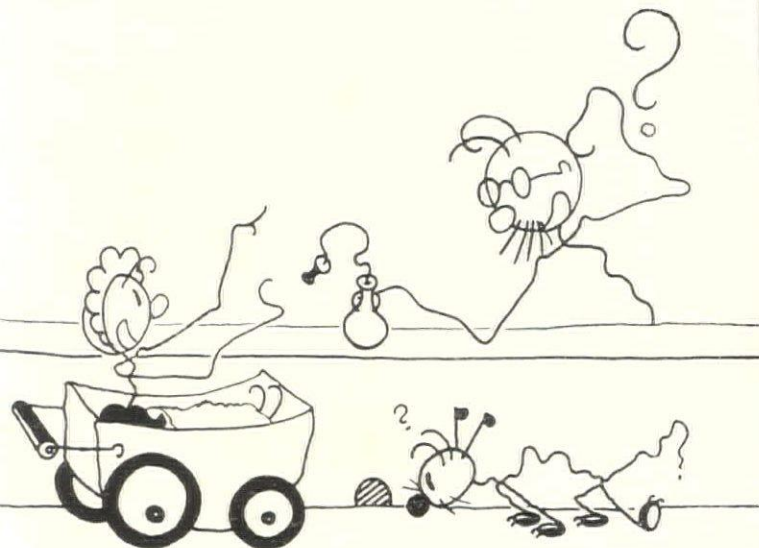
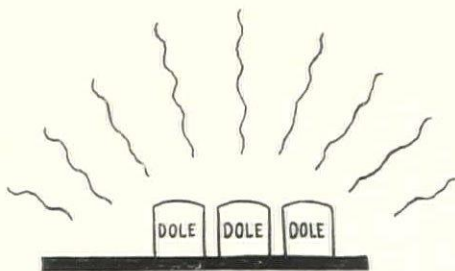
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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 108)

The following description of the room is as seen from the wide doorway that is between the living room and dining room. The first thing one sees is the window that is draped with ecru tailored curtains and draperies of rust rep. In the corner left of the window stands the radio, which is dark walnut. Also at the left is a rust divan. On the right is a rust chair in one corner and a green chair in the other. There is a space of five feet between these two chairs. The furniture is tapestried, and of walnut wood.

The room was hand-painted by an Italian artist. The ceiling is a deep ivory, with gold molding. There is an inch-and-a-half border painted a blue green, and another border of gold. The side walls are paneled. The moldings are gold, with the same borders. The inside of each panel is also of a deep ivory, and a scene is painted in each. The rug is rust and green. What type of lamps should I buy? What kind of tables would be used? Should I use a coffee table in front of the divan? What kind of table or what piece of furniture should I use between the two chairs on the right? What should I put on the radio? Would a radiator cover make much difference in the appearance of the room? If so, what color should it be?

P. M. C., Bridgeport, Conn.

I would suggest your getting Italian pottery lamps, as your decoration is

all Italian. It is perfectly correct to put a coffee table in front of the divan. Put a long narrow table between the two chairs and on this a large lamp, and arrange some magazines or a vase of flowers. The table should be heavy and made of dark walnut. Also, why don't you get a sofa table, the height of the divan, and put it between the divan and the doorway? A medium sized lamp would be attractive on this. You can have books on the top of the radio, but do not use a cover. A radiator cover would improve the looks of the room, and this should be finished in the color of the walls.

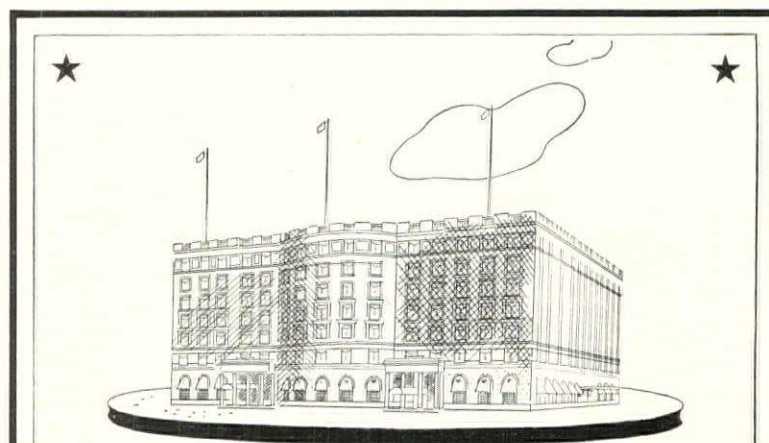
Blue and Brown

In my living room I have decided to use a shade of tan called burnt biscuit for the walls, and white or light ivory in the wood-work. I would appreciate it if you would offer suggestions of color schemes to be used in these two rooms for the windows, hangings in the double doorway, sofa, chairs and rugs.

I would appreciate suggestions of colors for walls for the music room and sun parlor, too. These open by double French doors from each end of the living room, and I would like harmonizing shades. I expect to have Venetian blinds, so please advise me as to colors to use in the rooms mentioned.

M. B., Boston, Mass.

(Continued on page 111)



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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 110)

I am enclosing two samples of blue and brown, which can be carried out harmoniously with your burnt biscuit color walls, and I suggest that you include different shades of these colors in the other rooms as follows:

Living room: ivory Venetian blinds the same color as the woodwork; deep brown rug. Use different shades of the blue, brown and white in the furniture and accessories.

Dining room: ivory Venetian blinds with blue tapes, deep blue rug of same tone as the enclosed clipping. Use touches of cherry red in this room. Blue curtains in living and dining room.

Music room: light blue walls with touches of canary yellow; blue rug the same color as the dining room rug.

Parlor: shades of blue with char-treuse green.

Don't be afraid to paint your walls different colors. I think you will find it much more charming than to have all of the rooms done in burnt biscuit color, and of course all of the smart decorators are using this medium to make a good background for the furniture, rugs and curtains.

Ship Playroom

I am interested in suggestions or plans on fixing up a playroom in the basement to look like a ship. Do you have any such information?

M. B. C., Woods Hole, Mass.

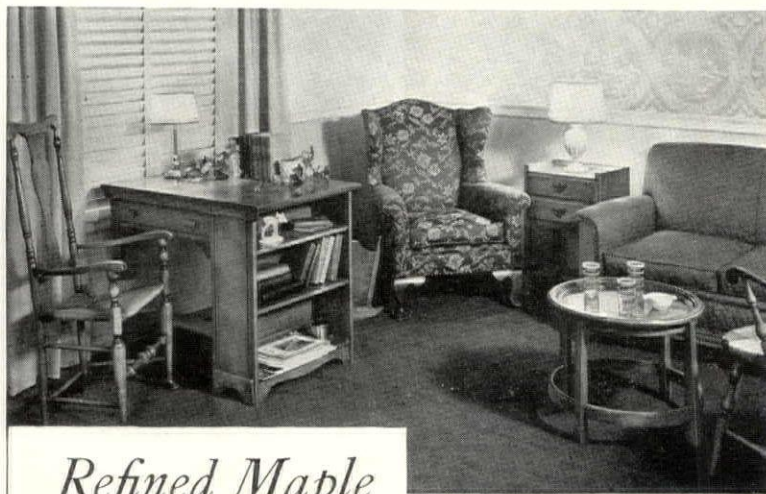
From the enclosed tear sheets you can obtain some ideas for a nautical game room. In the "Diversions with Davy Jones" illustration you will notice that the ship's wheel has been applied to the furniture and the ship's clock. The ship's bell and ship railings are all quite trans-Atlantic. The name of the life preservers could be changed to fit your own name, and of course the walls and the anchor on the linoleum are all quite significant of the briny deep.

Remodeling the Duplex

I bought a duplex a year ago which I have had some difficulty renting because it seems a little large for the particular neighborhood. In addition to three bedrooms on each floor, living, dining room and kitchen, there are two rooms which, though not found in the average home for rent, don't seem to make people willing to pay extra for them.

I refer to a sun-parlor 8' x 14' and an 8' x 8' corner breakfast room leading off the kitchen with two windows on the south and west sides.

Since the house occupies the northwest corner, one side of the house has southern exposure and, having twice as many windows as the average home, there is an enormous amount of sunshine. Tenants practically live in the
(Continued on page 112)



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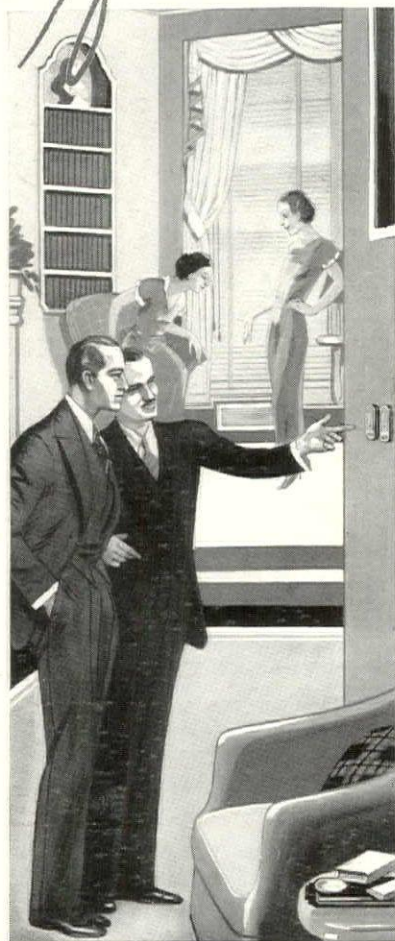
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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 111)

large kitchen and don't seem to care for the sun-parlor, which isn't the least sunny during the day.

I wonder if you might suggest what remodeling could be done to the sun-parlor. Most past tenants have not had a grand piano, to which the sun-parlor is ideally adapted.

There are four large windows in front of the sun-parlor, a window on one end and a door leading out on a porch at the other end.

Rather than put a permanent partition in the sun-parlor, perhaps a French door could be used. I thought a small study could be arranged for in this way.

M. P. A., Toledo, Ohio

Your idea of creating a study out of the sun porch is good, except that in order to make it attractive you should treat the room in a more interesting way than by closing it with doors. If a solid partition were built, then a definite new room would be created which could have pine panelling and built-in bookcases. You might only put in the bookcases and paper the walls, but whatever you do it has to be something that will make a feature appealing enough to help you rent the place. The same idea carries for the breakfast room, in which you should do everything possible in the way of paint and wall paper to make it attractive to tenants.

HOW LONG TO PLAN AND BUILD A HOUSE?

By Greville Rickard

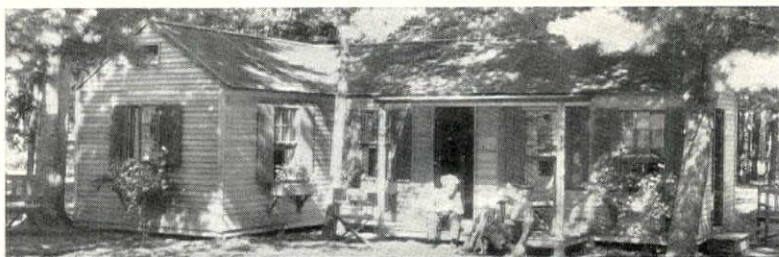
PEOPLE are sometimes surprised when they are presented with a picture of the amount of time that can elapse between the occasion of their first visit to their architect—when they tell him that the husband must have a study of his own, the wife an ironing board in the sewing room, and that plumbing pipes must not be heard in the living room—to the day when, finally ensconced in their new home, with the last picture hung and the last curtain draped, they have a house-warming in order to exhibit to their friends the reason why, for so many months, they have not been behaving like normal human beings.

It is the better part of wisdom for the owner to take the architect into his confidence when he is searching for a building site. This is a vital point. The architect with his longer experience can sometimes save him from making a serious mistake. For instance, that familiar one in which an unscrupulous real estate operator attempts to dispose of a rocky mound by saying that building money can be saved by using fragments of rock, picked and blasted out of the site, in building a house of stone. This, despite the high cost of stone masonry, is still very frequently believed.

Even though the owner's dwelling is to follow the characteristics of another that he has admired, it must have a distinct charm of its own. It must express his wife's and his own individualities. It must answer their practical requirements. Perhaps the placing of it on the property requires special study. The architect points out that many weeks may be consumed in the working out of sketch plans, during which time there will be, most likely, many conferences. Sometimes it is difficult to settle upon a style. The husband may aspire to dwell in something handsomely half-timbered while the wife may have cherished always a dream-house distinctly Colonial in flavor. Even with this question well behind them, and in time a general scheme approved of, minor difficulties will crop up, but gradually they will be ironed out with application of continued study.

At last the time comes when the owner is sufficiently satisfied with the sketch plans and elevations to give them approval. The architect may then proceed with the preparation of working drawings and specifications. Even then changes will continue to be made. Nothing can really stop this human

(Continued on page 113)



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HOW LONG TO PLAN AND BUILD A HOUSE?

(CONTINUED FROM PAGE 112)

tendency but the actual solidifying of a conception into its ultimate three-dimensional form, and even then the making of a change is not unknown. To rush this working-drawing stage too fast is economically unsound. The more thoroughly complete the drawings and specifications the tighter and the lower will be the competitive figures of the bidding contractors. Conversely, loosely prepared documents are bound to present loopholes for ambiguous interpretations which the builder and the sub-builder, for self-protection, will more than cover with a safe figure. Furthermore, they lead inevitably to misunderstandings and consequent frictions, delays, extras and headaches in general.

In my opinion it is unfortunate that it is a custom for most architects to send out for figure the specifications and the eighth- or quarter-inch scale drawings without their including the details which, according to general rule, follow after the contract has been let. That very necessary department of the work, often the most exacting and costly in time to the architect and the drawings for which the client rarely sees, the making of larger scale details at half-inch, three-quarter-inch, and three-inch to the foot, and at full-size scale, these to be sent to the various mills, shops, foundries, carvers, modellers, iron workers, etc., is undertaken usually during the progress of

erection. Some architects, however, have formed the practice of including some of these details in the working-drawing set.

The reason for their usual postponement till after the letting of the contract is two-fold. First, there is the owner's pressing anxiety to obtain figures as soon as possible, in order to regulate his budget, and therefore the lack of time allowed for developing these details prior to the securing of estimates. Secondly, there is no provision made at this time for the remuneration of the architect for this work. According to the generally approved schedule of fees, divided into fifths, for the different stages of his services, he is not paid for this work until the building is in process of erection. To me the whole procedure is unscientific. In no other branch of engineering or manufacturing activity can I think of men being called upon to submit figures based upon documents in which there must be so much ambiguity as when these details are absent.

If the architect is able to obtain the additional time necessary for preparing them, both he and the owner are certain to be benefited in the long run, as I have proved to my own satisfaction. On four different commissions an arrangement was made by which all details, including even full-sized profiles,

(Continued on page 114)

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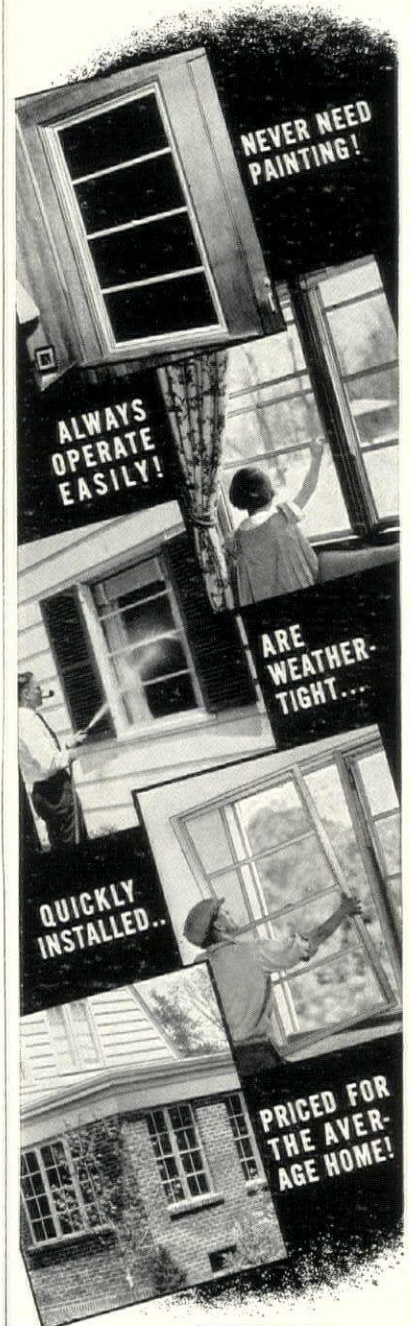
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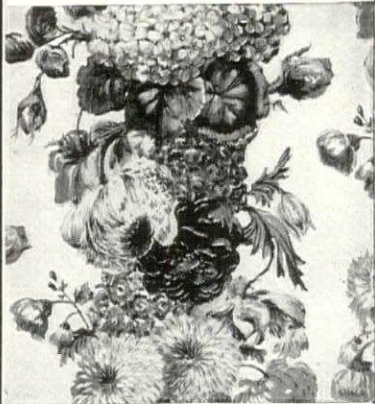
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HOW LONG TO PLAN AND BUILD A HOUSE?

(CONTINUED FROM PAGE 113)

were to be included in the working-drawing set that would go out for estimates. As a result there was avoided the usual battle—all too familiar to the initiated—that arises between the builder and the architect the moment the contract is signed, the former crying for his details in order that he may most economically place his orders and plan his work; the latter crying for more time in which to give them the amount of study which they deserve and require. Yet the holding back of them frequently delays progress and even causes financial loss to the builder.

If, on the other hand, they have already been made, the house will certainly be built in less time than can be the case when they have not, and thus the extra time that was consumed in plan-preparation may be compensated for. There will be a saving of drafting time to the architect, for these details can be studied and "nailed down" when fresh in the mind of the designer.

The time arrives when the plans are ready to go out for figure. No more than five or six builders should be necessary for obtaining competitive estimates on the average operation. To call in more is wasteful. Someone must pay for the many sets of blueprints required. Only one builder can be awarded the contract, while, as a rule, it costs each of the others from twenty to forty dollars to hand in a figure. And it is unsound to be lured into having any builder—because of the psychologic influence of his expected lower figure on the others—estimate on the work when he is one whom the owner would be unwilling to have undertake it. It pays to be able to have faith in one's builder, to be able to work with him as a friend rather than to be obliged to regard him always as a natural enemy.

The builders should be allowed two weeks in which to prepare their estimates. Even then some prodding is necessary to get in a tardy one or two.

Finally all the figures are in. A number of days are consumed in digesting them, and in turning them over. Builders are called in and questioned as to additions, deductions and substitutions. Altogether there is much to be decided before the contract can be drawn up complete.

Eventually it is signed, and the very day afterward the owner fully expects to see a squad of men busily digging a hole on his site. Disappointment is keen when he sees nothing but the same old blank lot. In spite of faithful intentions it seems to take the builder the better part of a week in which to get organized after he has signed the contract. He has his own which have to be signed with his sub-contractors and they sometimes with their "subs."

It is easy and it is human for a builder, anxious to secure the favor of a client, to convince even himself that he is going to build the house within the course of six months. But regardless of this forced optimism I have found it usually takes him eight months and perhaps nine, depending upon the size of the house and the season during which it is built. Sometimes a not-too-honest builder tempts the owner with a time-promise which he knows he cannot fulfill. He looks more efficient in the owner's eyes than the franker competitor who lays his cards honestly on the table. Sometimes an owner finds it a more enjoyable sensation to believe him rather than the other. And so he proceeds "in haste and regrets at leisure."

As for the house, it is folly to build too speedily. The actual structure benefits by giving to it all the time that is reasonably possible. Foundations have more time in which to harden and lose their moisture, though this is not important; timbers and mill work to dry out and to do their shrinking and settling, thus diminishing the amount of later plaster-cracking; rafters to do the same before receiving the roof covering—important when that is heavy; plaster to dry out completely before receiving any painting or papering. Then there is the painting itself. There is the oft-heard phrase, "I moved in to get the painters out." But painters, not usually the best of mechanics, are always difficult and painting is difficult, which makes this stage of the work one which especially calls for a maximum of patience. It usually works to the owner's ultimate happiness to exercise it and to await their final departure before moving in.

(Continued on page 115)

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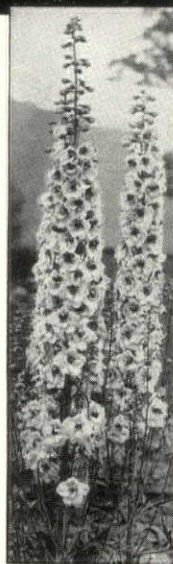
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HOW LONG TO PLAN AND BUILD A HOUSE

(CONTINUED FROM PAGE 114)

At best this wind-up is a trying period of the work, this bringing to completion the numerous small odds and ends; patching, replacing missing bits of hardware, sandpapering doors and windows that stick from swelling, mending a broken window, making adjustments to the heating apparatus, decorating, building or finishing the driveway, planting, etc., etc. All of this creeps into a considerable amount of time and if its likelihood is not foreseen and discounted it can wear down the patience of the most saintly.

Builders today are undaunted by the winter months, and are willing to proceed with whatever construction is feasible, regardless of the elements. Nevertheless the summer-time is the sensible middle-period for a building operation, and the house that can include this season in its construction can most likely be finished in less time.

The homebuilder of the not-too-distant future might find it of ultimate self-benefit to start today with the

preparation of his plans. For today he has access to the best time and inspiration that an architect can give him, who, unhurried and undistracted by other commissions, is in a position—which may not soon again be duplicated—to give him all the attention that is necessary by which to evolve a well-thought-out house.

And if he take pencil and paper in hand and jot down in a column a list of the average time-periods that the various steps of planning and building, as here suggested, might take, he will probably find the sum total to exceed, by a considerable margin, that which he has been entertaining in his mind's eye. When the proper time comes for the beginning of his plans he may have seen the wisdom of counting ahead these various steps, and, for the sake of his happiness, of allowing for them a generous measure of time. Certainly will he then realize more fun and enjoyment in the creation and realization of his dream-house.

SPRING PLANS FOR WINTER BOUQUETS

By Helen Van Pelt Wilson

Not so long ago flowers were raised largely for their beauty in the garden. Only the extra blossoms were picked, casually enough, and put in water. To-day, inspired by the Japanese, we take a studied pride in our flower arrangements. We consider them an important part of home decoration and plan our gardens with one eye on the charming bouquets which can be made of them.

We plant particularly some flowers of bold form and color, some of twisted stem, and others for their pleasant mist of bloom. Furthermore, unless we have a greenhouse to supply us with cut flowers, we require from this garden, even in the winter months, materials for vase and bowl and bracket. And if our cutting garden be cleverly planned it will contain, like our larders and preserve closets, such a stock of cold weather provisions.

Naturally the garden's contribution for winter will be different from that of its summer exuberance. As the preserved peach lacks some of the lus-

cious quality of the fruit just plucked from the tree, so the winter bouquet will have a different flavor from that of summer. But even so, like the preserved peach it will be satisfactory and charmingly appropriate to the season.

Plans for it, however, must be laid well ahead and two types of material included—flowers, pods or berries, and grasses to dry for permanent arrangements, and fruit, cone and leaf for cutting at any time during the winter season.

The first group, our main consideration, we may call Everlastings, for dried bouquets made from them should keep in good condition from October until late winter when forced fruit or shrub blossoms take their place. Sometimes even then the Everlastings are not entirely discarded. I have kept a particularly choice Bittersweet branch over for a second season and I have seen others tenderly pack away a perfect Pine cone for display the following winter.

(Continued on page 118)

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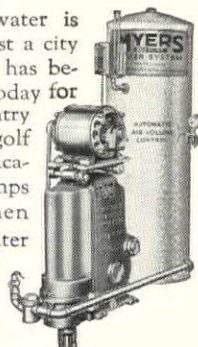
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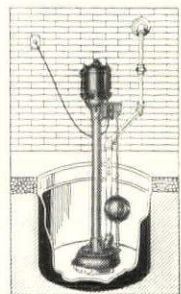
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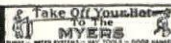
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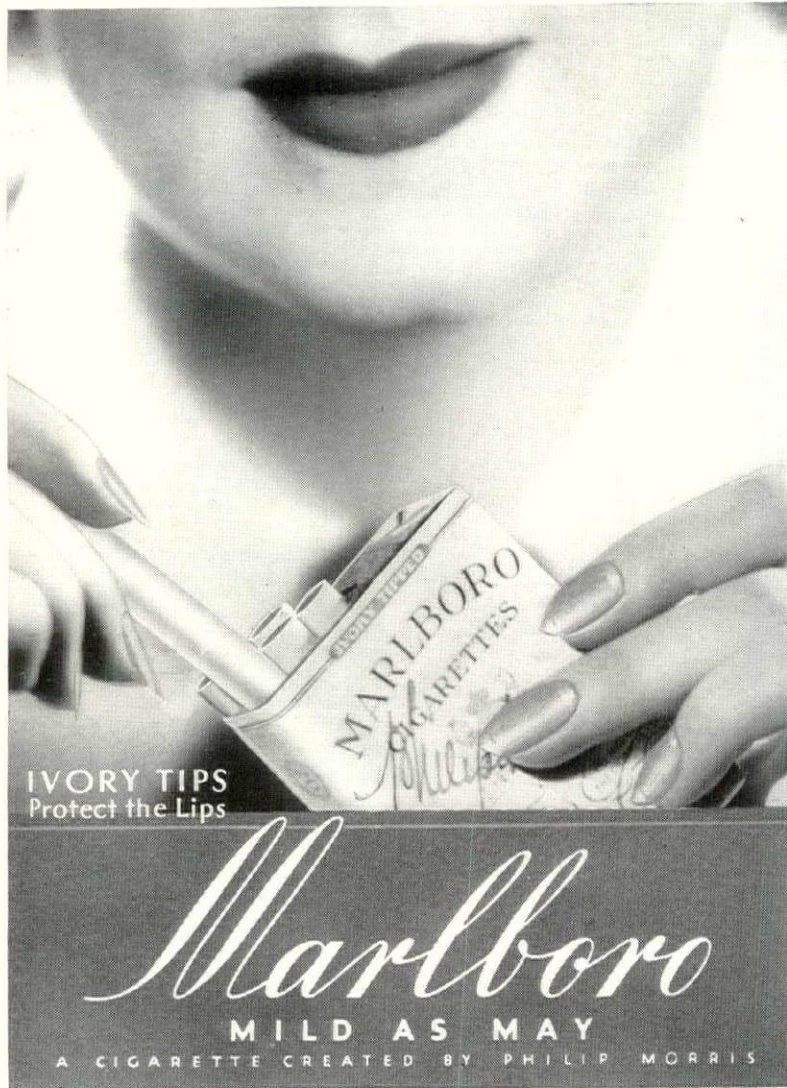
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UNDERGOES SUCCESSFUL FACE LIFTING

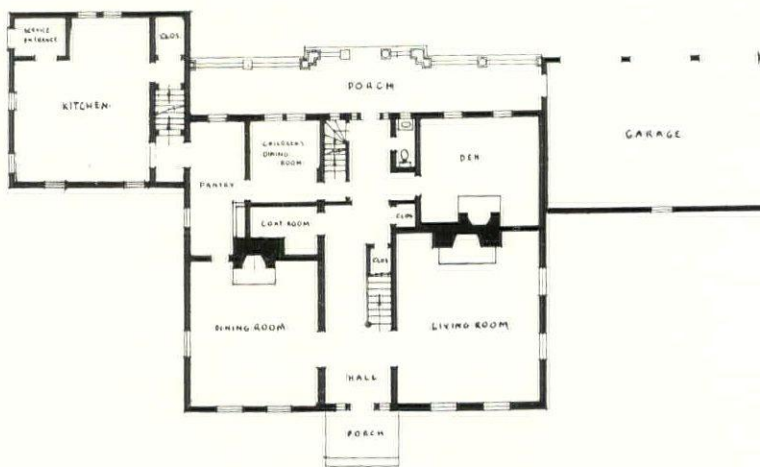
IN THE remodeling of practically every old house there are two main objectives to attain: improvement of the exterior appearance, and rearrangement of the interior to conform with the needs of modern living and the owner's particular requirements.

An excellent example of such a dual approach to the problem is furnished by the residence of Joseph H. Wakeman in Fairfield, Connecticut, of which before and after views are shown on this page. When Walter B. Kirby, architect, undertook to remodel it he began with the overbalanced and palpably "additional" structure above and, by radical simplification, brought about an intrinsically pleasing result. Although the two phases of the house are so different in appearance, a comparison of such features as the chimney

locations and the window and entrance locations clearly proves the relationship.

Today, entering from the stone floored, purely Colonial porch, one stands in a central hall with the dining room on the left and the living room on the right. Each is of good size, near square, and with a large open fireplace in the center of the rear wall. Direct back of the dining room are a parlor and children's dining room, with the kitchen occupying the wing at the left. In the opposite corner of the main house is a study (also with fireplace) and in the adjacent wing is the garage.

On the second floor, above the kitchen, are two maids' rooms and bath. Three baths and five bedrooms, one of the latter being on the rear over the porch, center around the main hall on this floor.





the personal work of Mr. John T. Scheepers—recognized authority on bulbs in this country—“Beauty from Bulbs”, in its successive issues for many years, has instilled an ever-increasing appreciation of the value of quality Bulbs, and been the inspiration for many of our most beautiful gardens. Gladly sent to you—free—on request as long as this limited edition lasts.

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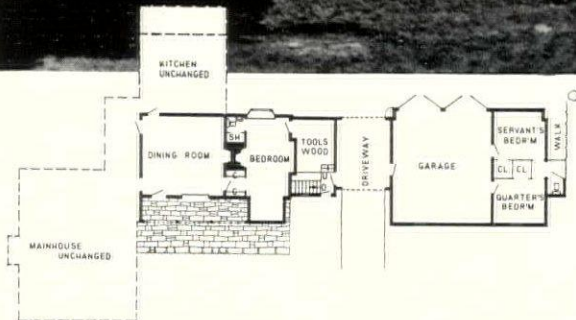
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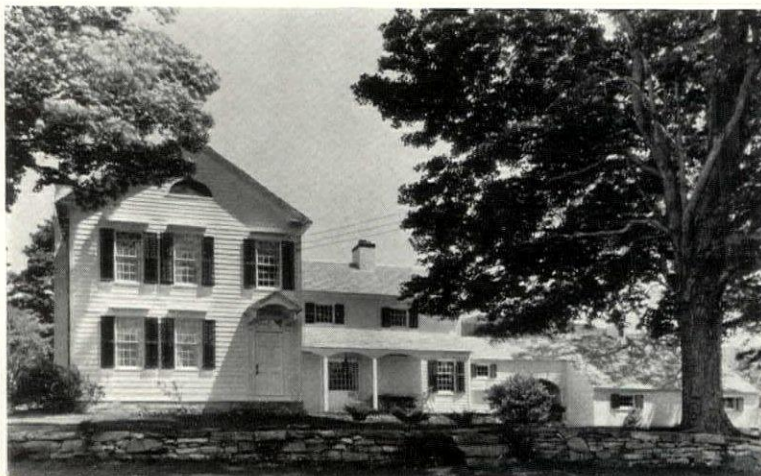
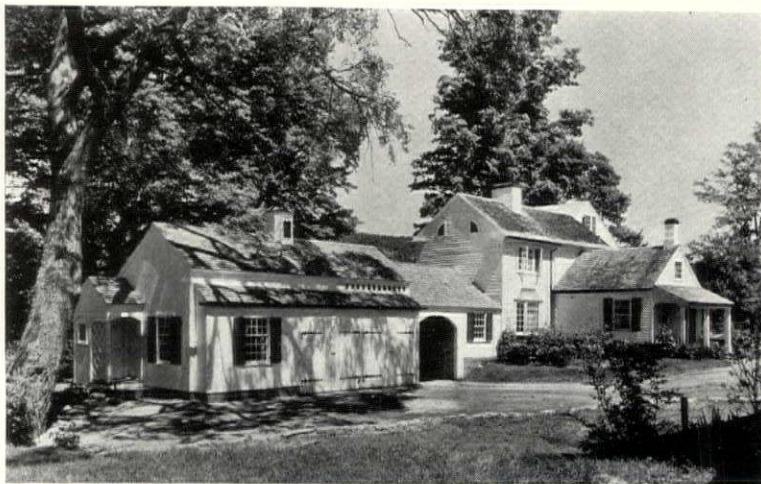
A REMODELED LANDMARK IN CONNECTICUT

CONNECTICUT Colonial—of about the year 1720, to be exact—was the origin of the remodeled home of Ralph G. Stillman at Flanders, which is next door neighbor to the village of Kent on the Housatonic River. Much of the spirit of those old days was retained by Allan McDowell when he designed the required changes.

The photograph above shows the house as it was when the present owner took possession. The portion at the left of the picture is the one marked “Main House Unchanged” on the plan; that at the right is of the ell which extended as far as the present driveway.

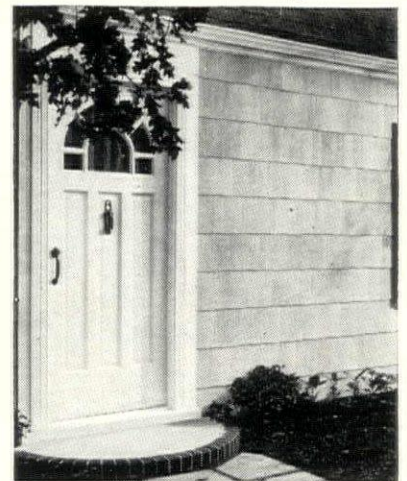
The first of the two lower photographs is of the rear of these two old sections (the original kitchen wing showing at the right), and the garage with the two servants’ rooms at the end. The driveway enters through the arch and provides entrance to the garage on the one hand and on the other an exit driveway.

At the bottom of the page is another front view of the house before remodeling. Comparison with the present plan brings out two points of particular interest: the removal of the long porch roof to make way for an open paved terrace, and the long ell effect.



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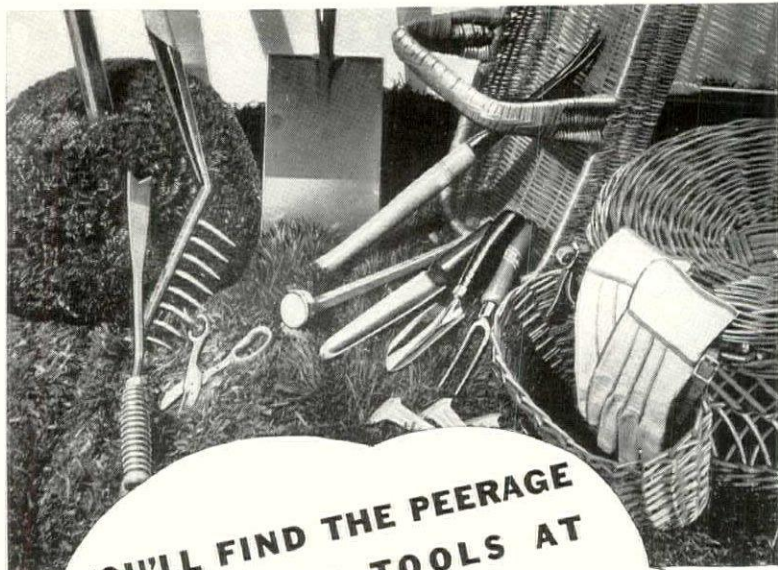


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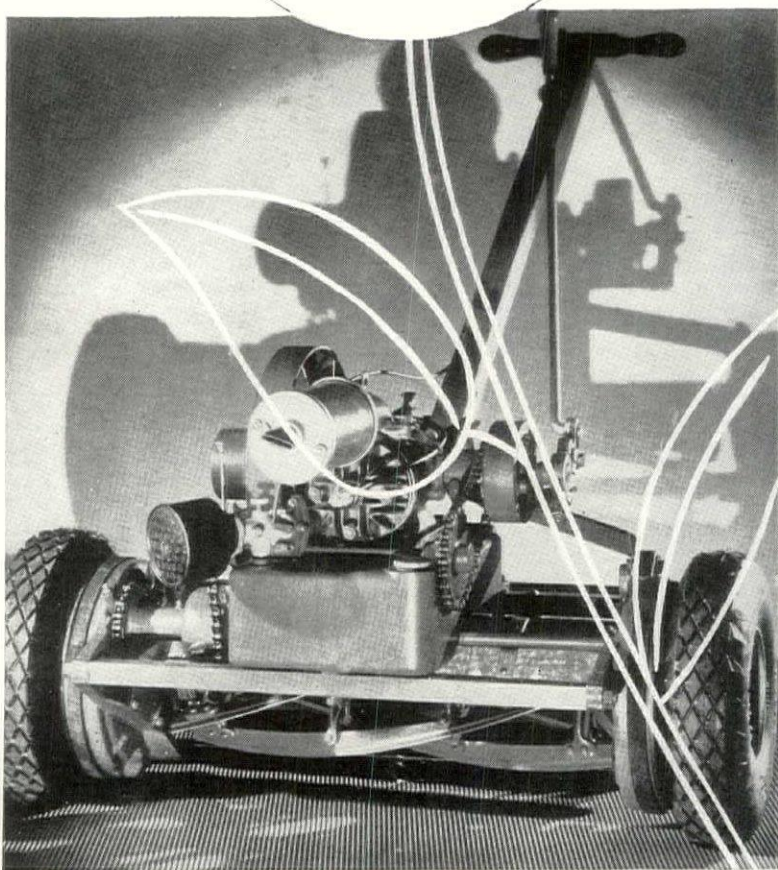
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The Garden Department

Macy's Rosebush Sale starts March 25th



SPRING PLANS FOR WINTER BOUQUETS

(CONTINUED FROM PAGE 115)

Among Everlastings we can list four types: annual flowers, perennials, seed pods or berries, and ornamental grasses.

The common Strawflower (*Helichrysum*) is the finest of the annuals because it is large, well colored and showy. It is easily grown but usually seen only in mixtures. Seeds thus bought invariably produce a preponderance of red, and separate packets therefore prove a more satisfactory selection. The violet tones are particularly lovely when arranged with grasses. The salmon pink keeps its color well and the golden yellow (rather than the canary) is one of the brightest and most attractive to combine with the lavender haze of Statice or a frosted cloud of Artemisia. For bouquets in firelight tones there must be a packet of copper, too.

The Rose Everlasting (*Helipterum* or *Acroclonium*) supplies a good pink flower. It is entirely safe to buy in mixtures of the double type. The flowers are bright pink or white with yellow centers, rather like the Strawflowers but smaller.

Similar to the *Helipterum* is the daintiest of all the Everlastings, *Rhodanthe*. The stem is threadlike and the blossom a delicate pink or white. *Rhodanthes* revel in hot weather. Seed should not be sown outside until soil and air are warm and the rows should be thinned out rather than transplanted.

Another good pink is the Globe Amaranth (*Gomphrena*). This is an old fashioned Clover-like flower obtainable also in white and purple, but the purple tends to be reddish and is difficult to use with most decorative schemes. Seed should be soaked in hot water before sowing and the soil covered during germination with grass clippings.

Good whites may be obtained from the Immortelle (*Zeranthemum annuum*), although it usually is obtainable only in mixtures with purple, lavender and pink. This is more difficult to grow than many of the other types but it is well worth including.

The Winged Everlasting (*Ammobium*) carries its shiny white flowers with yellow centers on broad stems that twist and turn in a most artistic

fashion. Too often when dried stems of all these Everlastings are straight and stiff, so *Ammobium* has particularly important place because its peculiar stem. It is to be counted on as a fine "filler" too.

Let the plants of all these but Strawflowers stand six inches apart. Each Strawflower plant requires a

Annual Baby's Breath (*Gypsophila*) and annual Sea Lavender (*Statice Lemonium*) may also be planted for their filling or "misting" effect. Notchleaf Statice (*Lemonium serotum*) has blue, rose, or white heads, a one-sided spike with winged stem. *Lemonium bonduelli* is bright yellow. The rat-tail Statice (*Lemonium scorodii*) has few-branched spikes of rose-colored flowers borne on leafless stems.

Seeds of the Statice are supplied with the dried flower heads which, to secure satisfactory germination, should be planted on their sides and barely covered with soil not at all clayey in character. The stems of the annual Statice are weak and require staking. Statice, besides forming good content in material to hold individual flowers can be relied on to keep their color when dry and not to fade even in light. Allow twelve inches to each plant.

The culture of these annual Everlastings on the whole is very easy. Unless the growing season in your locality is short it is unnecessary to start seed in cold frame or indoor window box. Plants will flower with sufficient early abundance from seed sown in cutting garden in a sunny location when danger of frost is past. The exception perhaps is the Strawflower which I am told is often disappointingly slow in maturing blossoms. May sown seeds. My own have always come through well, however, but cold weather checked their growth.

Any good garden soil is suitable with some sand in it for the Ammobiums, but for all of these, overcropping of the plants must be avoided. Otherwise small, weak-stemmed flowers will result and these will be difficult to arrange. Careful cultivation and prevention of seed formation result in finer bloom from the Everlastings.

(Continued on page 120)

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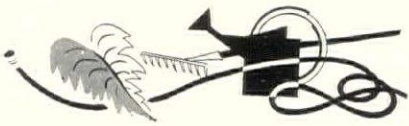
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One of the things on the "must" list this month is sowing the early annual and vegetable seeds in flats in a coldframe, unless you are one of those forehanded folk who put them in a month ago and provided artificial heat for them—it must be light, crumbly and moderately rich, generally with a fair amount of sand in it as a surety against caking and lack of proper drainage.

Another opportunity—and a big one—is in the planting of new trees, shrubs and hardy herbaceous things generally. Almost the only plants which cannot be set out successfully in April are the early Spring bloomers, including the bulbs. Even large trees can be moved now, with every prospect of success if the work is properly done and they receive the right subsequent care.

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SPRING PLANS FOR WINTER BOUQUETS

(CONTINUED FROM PAGE 118)

Among the perennial types is one worth searching the catalogs for. It is called Cupids-dart or Blue Succory (*Calanche*) and is said to have been used by the ancient Greeks in their love potions. The corn-flower-like blossom comes in a lovely blue, *C. caerulea*, or blue and white, *C. bicolor*. Eighteen inches is not a bit too much space to allow each plant and the preferred soil is sandy. It blooms the same year seed is sown.

The perennial forms of Babysbreath (*Gypsophila*) and Sea Lavender (*Statice latifolia*), once established, will appear year after year, producing enormous clouds of white and purple lace which dry perfectly. Give the *Gypsophila* eighteen inches to a plant, but a foot suffices for the *Statice*.

The Ghost Plant (*Artemisia*, Silver King) may also be included for its silver sheen of foliage which matures early in summer. It is then that long sprays should be cut and hung away for future use in autumn.

Of all the Everlastings, Honesty or Lunaria seems to me the loveliest. Not flowers but transparent silvery seed pods are its distinction. There is a modern look about it, too, that relates it to the style of the times. Once against a gold-blocked wall paper I saw a patterned line of shining Lunaria rising from a pewter pitcher and I thought I had rarely seen a prettier flower composition.

Lunaria is a biennial often called Honesty, Honest Pocketbook, or Moonwort. It thrives in shady places and can be grown in ordinary garden soil as well as in damp, sandy locations. If the seed is sown indoors in flats in March, the pods will very likely be produced the same year. Seeds sown in the open ground are not likely to produce pods before the next year. Cut these plants as the pods turn brown. Remove the outer covering when the "pennies" are thoroughly dried.

Other plants known for their fruits are the Lantern Flowers (*Physalis francheti*). They bear most arresting seed pods shaped like scarlet lanterns. Branches of these stand out glowingly in any bouquet. They can be grown from seeds or even more easily—too easily, many of us find—from root cut-

tings. Given half a chance they overrun any garden and so must be kept diligently checked.

A gay companion for *Physalis* is native Bittersweet. No garden in which I have ever made has brought greater returns than the abundant yearly harvest from my *C. scandens* vine which clambers such determined vigor beyond its walls and over the garage roof. In autumn its long arms are bright with great jeweled bunches of berries which I arrange in a cornucopia bowl.

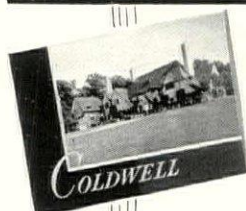
If native plants are secured from woods, it is important that a healthy fruited vine or a cutting from such one be chosen. Either native plants or those secured from a nursery, however, usually require a season or two in which to become established before they bear heavily. A yearly application of bone meal given to my vine in spring seems greatly to increase its productivity.

As a fine foil for these more brilliant fruits I use the soft gray of the berry (*Myrica carolinensis*). The branch itself is a beautiful tone of gray. The berries are a lighter shade of steel color, pungently aromatic if crushed. Even where there isn't a cutting garden there should be at least a Bayberry bush. My own eight shrubs are outstandingly beautiful despite the distinguished company of other fine shrub specimens.

Finally for the permanent bouquets grasses must be planted. To enjoy them again we must mentally divorce them from their once inevitable companions the dried Hydrangea blossom. Though these occupied a sadly prominent place in the stuffy, formal parlor of our grandmothers' day.

We must study again the many uses of grasses and plant them far enough apart so that their plumes and spikes may develop freely. In a brass vase I saw once a charming arrangement entirely of grasses casting a fascinating shadow upon a crystal hanging behind them. At another time I enjoyed their many beige tones blended to the red and brown of an Italian pottery bowl by a few crimson *Lamium* sprays.

(Continued on page 122)



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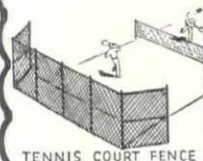


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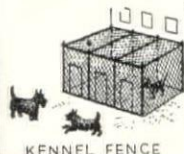
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SPRING PLANS FOR WINTER BOUQUETS

(CONTINUED FROM PAGE 120)

A good collection of grasses for bouquets would include such annual varieties as Cloudgrass (*Agrostis nebulosa*) with a feathery top of pinkish green, Quaking Grass (*Briza maxima*) with flattened cone-shaped heads that seem to have been pressed, Jobstears (*Coix lacryma-jobi*) with pearly-gray seeds hanging from leaf-like stems, and Plume Grass (*Trycholacna rosea*) with its familiar pale pink blooms.

The best perennial forms for our purpose are the Fountain Grass (*Pennisetum japonicum*), a mass of feathery plumes; the Pampas Grass (*Gyncrium*), to be planted in a sheltered spot; and the aptly named Rabbittail Grass (*Lagurus ovatus*). A few of these long-stemmed, downy-tufted pieces are attractive rising alone from some slender silver vase. All of these hardy grasses should be started in frames or in boxes indoors in March, the seedlings transplanted to avoid crowding, and finally set out eighteen inches apart.

The wild swamp Cattails (*Typha latifolia*) furnish fine dark brown accents for the lighter tones of the grasses. If there is a water garden these may be included in it or a perennial plant of the species may be grown in an old water-filled tub in the cutting garden itself.

The method of curing is largely responsible for success or failure with the winter bouquet. All flowers should be cut dry—that is, without rain or dew upon them—and in the full bud stage. If they are entirely opened the inner petals will be revealed and these contain less of the straw substance which makes the flower dry well.

Strip off all leaves. They will only be a nuisance later as they break. Then arrange the various materials in loose bunches fastened with rubber bands. These elastics are better than string because they will tighten as the flower stems dry while string often permits part of the bunch to drop out. Hang the flowers or pods heads down so that they will not be weak and drooping when you arrange them. Select for storing a cool, dry, dark closet and don't make up the bouquets until the house is dried out by a heater fire. Later in the season if the bouquet appears too brittle it can be sprinkled

with a rose spray to restore its freshness.

The second class of material for winter bouquets has not the enduring qualities indoors of these various Everlastings. Outdoors, however, it may be kept on hand for various lengths of time and indoors, either dried or in water, it will last longer than the usual bouquet.

As a windbreak or boundary to the cutting garden but still a contributing part of it, certain Pines are fine to plant where every cone-bearing branch may be cut without desecrating the beauty of some prominent lawn specimen. The White Pine (*Pinus strobus*) and the Himalayan (*P. excelsa*) are fine for this purpose. Then there must be a Scarlet, Red, or Pin Oak because these trees keep their foliage so long; and a group of berry-bearing shrubs.

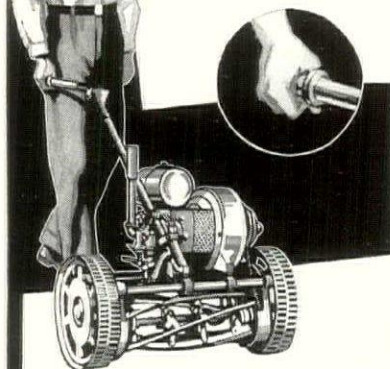
The gorgeous Firethorn (*Pyracantha coccinea lalandi*), with its coral encrusted branches, holds its fruit until January. Be sure you buy this one from a reliable firm, however, for there is a substitute variety not so sure to fruit, too often offered in its stead.

The dark red Indian Currant (*Symphoricarpos vulgaris*), the bright red Washington Thorn (*Crataegus cordata*), the purple Beautyfruit (*Calli-carpa purpurea*), the red-winged Euonymus (*Euonymus alatus*), a cousin of the Burning Bush often gathered in the wild for drying, the white Snowberry (*Symphoricarpos*), the Barberry (*Berberis thunbergii*), the Holly (*Ilex opaca*) and the two marvelous Chokeberries, shining red *Aronia arbutifolia* and glistening black *A. melanocarpa*, supply materials for fresh bouquets far into the winter and spring.

These will have an added charm if plantings of Myrtle (*Vinca minor*), preferably the English variety Bowles with its larger leaf, and of Japanese Spurge (*Pachysandra*) are at hand to supply all winter bright, graceful foliage as a foil for their more sombre beauty.

Many other shrubs like the Dogwoods would also be useful in bouquets, but their fruit is the delight of the birds who make it disappear long before the season of our needs.

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PLANTS NEED FOOD, ROOM, CULTIVATION

By Maurice L. Condon

AN ancient experimenter once said: "Manure has been the basis of successful farming since the world began, and will be until it ends." Perhaps if he were saying that today he would say: "Organic matter has been the basis, etc."; as it probably never occurred to him that the world would not always have plenty of animal manure, so that cultivated crops could have all they needed. But organic matter need not necessarily be of animal origin. There probably will always be a sufficient supply of vegetable organics, not only from the unused and undiscovered beds of peat moss, humus, and leaf mold; but, if properly handled, growing plants will produce quantities of it year after year. This, combined with certain quantities of commercial fertilizer, can and will more than take care of the plants' wants; and, strangely enough, it will be of a finer and richer quality than the old-fashioned stable type.

THE REAL NECESSITIES

All growing things are substantially alike in their requirements, as plant culture cannot vary greatly in principle, but only in methods. Whether they are grown in Africa or Alaska, plants in any part of the world, in order to develop satisfactorily, must have the necessities of life—good soil amply supplied with organic matter, suitable drainage, sufficient moisture, sunlight, and properly available plant food elements, such as nitrates, phosphates, potassiums, etc.

If all of these things were present and available, one would naturally suppose that plants would prosper, whether the crop were grain, vegetables, flowers, shrubs or trees; and they probably would, if man, in his selfish desire to get more out of a given piece of ground, did not so overcrowd them at planting time that it is impossible for any one of them to be adequately nourished. Most people (unless they be professionals, or well-versed in the handling of plants—and many times they too make this same mistake) do not seem to realize the room that a plant re-

quires, and that the root system, if it were allowed to develop properly, would in many cases need more space than that part of the plant which shows above the ground.

We see at the Flower Shows rare specimens of this or that type of plant, on which is hung the "Gold Medal," which are so unusual and of such physical beauty, size, color, etc., that we marvel at any one's being able to produce such a plant. What happened to this particular plant that made it so superior to all of its brothers and sisters? Is it because some Fairy Queen waved her magic wand over it? Or is it just some freak of nature? No; it is just that from the development of its seed, bulb, root stock, whichever the case may be, it was selected, separated, segregated and cared for, probably under the watchful eye of an expert who had only one thought in mind; that is, to develop it as nearly as possible into a perfect specimen of that type. It must always have all that it can use of the necessary things of life plus, most of all, plenty of room where the roots and tops of no other plant can molest or annoy it.

Perhaps we are not all attempting to get the "Gold Medal" specimen; but we do want to grow and develop good healthy flowers, vegetables or trees, as the case may be, that will yield all that is right and proper for that particular species or variety. In order to accomplish this, we have to do many of the things the expert did in producing his "Gold Medal" specimen; not to that extent, of course, as we will probably be satisfied with less.

WHAT SPACE ACCOMPLISHES

Think of any exceptionally beautiful tree or shrub you have seen. Was it not standing more or less alone and apart from other things, at least far enough away so that it got the full benefit of sunlight all day, and the roots of other large things were not intermingled with its own, robbing it of its food and moisture? It must have been, or it could never have made the

(Continued on page 124)

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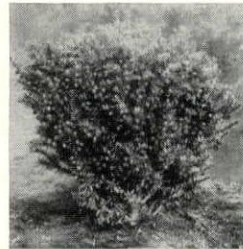
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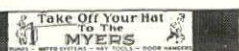
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PREMIER SWEDISH PEAT MOSS

Now available in different size cartons as well as bales.

PLANTS NEED FOOD, ROOM, CULTIVATION

(CONTINUED FROM PAGE 123)

necessary progress to appear as it does.

We are all inclined to plant too closely and think of the immediate future; we do not realize the room that a particular plant should have when it reaches maturity. We say: "I want these things to be planted close together. Even though the tops of the plants may not be of perfect form, they will more or less grow and blend together, and give me the effect I want." This often sounds very reasonable. But what about the root system of these individuals? Roots never blend or cooperate. They fight constantly with neighbors that come too close to them—like hungry wolves, each one trying to get more and more of the things it needs in order to sustain itself properly—and the ultimate result is soon evident. Not one of the group will, except on rare occasions, be satisfactorily nourished. It is like trying to feed and house ten children on an income that could not possibly do the job for more than two.

Domesticated animals are usually fed all that is right and proper for them. Wild animals frequently die for lack of food; although, unlike the plant, they can at least go looking for food, and eventually find probably not enough but sufficient to sustain themselves. But the plant, which has no means of motility, must spend its entire life in a fixed spot, and its food must either be there in sufficient quantities, or must be put there artificially. These are things which many people fail to understand.

NEVER OVERFED

I do not believe I have ever seen plants overfed. I have seen them fed too much of one thing, such as an over-supply of nitrogen, which makes rank, soft growth, too much lime, or even too much water, but this is also through lack of understanding on the part of the person applying them. A barrel will hold water only up to the height of its lowest broken stave. Therefore, if the soil is well supplied with all of the essential plant food elements except one, probably none will be available to any degree because of the need of that

one; such as organic matter, water, lime, heat, air or any one of the many others. Strangely enough, a perfectly balanced soil is not always a difficult problem to obtain in the small garden, while it is sometimes apt to be on the large farm or nursery. In many cases it is a much easier matter for the amateur to acquire it than the professional, who may have a great deal of acreage, as he certainly cannot control the weather. He cannot normally resort to artificial watering; but if he is an intelligent grower he knows that by constant cultivation he can conserve a great deal of the soil moisture, and that keeping his soil in fine physical condition is of paramount importance to proper development of good crops.

AS TO FRUIT TREES

Years ago even the most intelligent growers thought that certain fruit trees such as Baldwin or Greening Apples, Peach, or Cherry trees of that time were biennial bearers, and referred to certain years as being "Apple" or "Pear" years. They might gather one year as much as ten or more barrels of fruit from a single tree, and the next year none. The answer to this is very simple. The tree which bore such a heavy crop the year before used up so much of its energy in trying to support its great load of fruit, leaves and branches, with only a limited food supply, that it took it a full year to recover, under such circumstances, since the fruit buds of the next year's crops are developed the summer before, along with the fruit, leaves, branches and roots. You hear almost nothing any more, especially among the up-to-date growers, of "Apple" and "Pear" year. They have learned many things: first that their trees must be set far enough apart so that the roots of each tree will get the full benefit of all the nourishment within its root range; and that heavy applications of fertilizer in the early spring are necessary, and that if they are applied the tree will, at the same time it is developing its fruit, also bear the necessary fruit buds for next year's crop, which will make it an "annual," instead of a "biennial"

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Attaches To Ordinary Garden Hose - - Effective - - Economical



All Insecticides And Plant Foods Made In Cartridge Form
THE WORK OF SPRAYING TREES, SHRUBS, PLANTS, IS MADE EASY—EXTRA EXTENSIONS WHEN NEEDED FOR SPRAYING TREES.

An Amazing New Invention for spraying plants, trees, shrubs, etc.—without the labor and expense of heavy equipment—for gardens, large estates, municipal parks, library grounds, greenhouses—no mixing—ready for instant use—mechanically perfected to stir or agitate the solution in cartridge form, so that it is deposited in correct proportions on objects to be sprayed.

Start spraying early before the time for the insects to arrive:

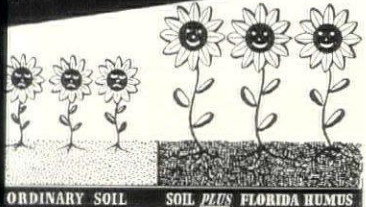
NICOSTICK cartridges (Nicotine and Fish Oil Soap), an ideal and complete insecticide for the control of most plant pests, such as Thrips, Aphids, Green Flies, Plant Lice, etc. It is also an excellent method for keeping dogs away from your trees and shrubs.
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PLANTS NEED FOOD, ROOM, CULTIVATION

bearer. I have seen many rows of small trees planted, say for example, 5 feet apart, in what was considered good general nursery practice. At the same time, by isolating one of these trees and planting it 75 to 100 feet away from the others, under the identical soil and climatic conditions, in five years it was at least twice as large as the trees planted in the rows close together. Even though the branches of the trees have not grown closely enough so that they interfere badly with each other, the roots under the ground are so grown into each other that each system gets insufficient moisture, which holds back and dwarfs the entire tree.

AS TO OTHER PLANTS

This is also true with hedges, perennials, or even annuals, although the hedge row can push its roots sideways and usually get enough nourishment. With the perennials, however, those in the center of the bed may be starving, while the outside row may be well fed. The annuals, if thinned out and set at a sensible distance apart, since their roots only live one year, will usually get along better. The tubbed or potted plant will eat up all the available food within its given area and can get no more until it is given either more room or more food. The lawn is no exception and must be fed if it is to do well.

The answer, then, to proper development of perfect individual plants, is that if they cannot be given plenty of room, they can at least be given an abundance of good food; but the amount we considered plenty in the past is now known, in many cases, to be inadequate. The plants really need substantially more nourishment than is normally given them, and they will do better because of it.

If, for some strange reason, we could never again get stable manure, what would be the result? Most of us would scarcely miss it, unless one happened to be a farmer; and even he would not miss it greatly unless he happened to be a stock farmer. The stock farmer, of course, uses it as a convenience, as the cattle are constantly producing it; he puts it back on his land, and it saves him the expense of buying or

growing other fertilizers. The truck farmer has already learned more or less how to do without it. Instead, he uses what is termed "green manure"; that is, cover crops or legumes, which he plows under, such as clover, soy beans, vetch, buckwheat, etc., plus commercial fertilizers, and he really gets better results than the farmer of twenty-five or fifty years ago. Furthermore, he has fewer and fewer weeds as a result of the system.

So, as to the ancient experimenter who said, "Manure has been the basis of successful agriculture since the world began, etc."—and of course he meant animal manure—we must change his phrase to read, "Organic matter has been the basis, etc." This can never be changed, regardless of mechanical or scientific advances, as the decomposing of organic matter must always be of intrinsic necessity in the development of living plants. The more of this that is gotten into the soil (within reason, as of course it is possible to overdo it), plus plenty of room for each plant, together with sunlight, moisture, thorough cultivation and good commercial fertilizer, the better our plants will be.

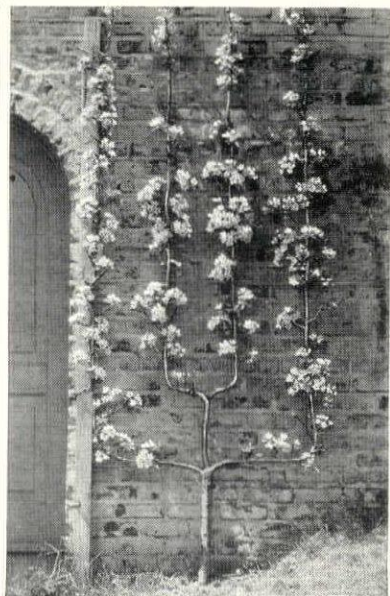
CULTIVATION

Much has been written recently, especially in the past two years, and in many cases by writers who happen to have a great deal of horticultural knowledge and ability, on the subject of thorough cultivation of the soil, in that, as it is practiced, it is more or less a waste of time and energy, and the only thing that is accomplished is that it helps to keep down the weeds, which, of course, rob the cultivated crops of part of their food and moisture.

A statement of this kind is usually misunderstood by the general public, and many times is very misleading, especially if it is made by a well-known horticultural writer.

Almost since the beginning of time, field and garden crops, after they are planted, have been cultivated through most of the growing season. It was thought that the first value of cultivation was that of breaking and pulver-

(Continued on page 126)



(Above) Photographed May, 1935
Leuthardt Espalier Trees Planted at "Cloche-ton", Purchase, N. Y.
(Estate of Miss Elizabeth Reed)

Dwarf Trained ESPALIER FRUIT TREES

If you have visited the famous gardens of Europe, you have been charmed by Dwarf Espalier Fruit Trees. On old walls, on trellises and in other picturesque ways, these outstanding examples of craftsmanship in horticulture emphasize the taste of their owners.

As a youth, Henry Leuthardt, whose ancestors for 150 years have similarly specialized, learned the art of training Espalier Fruit Trees under master gardeners of the Old World. A medal for proficiency in this art was awarded him by the University of Strassburg.

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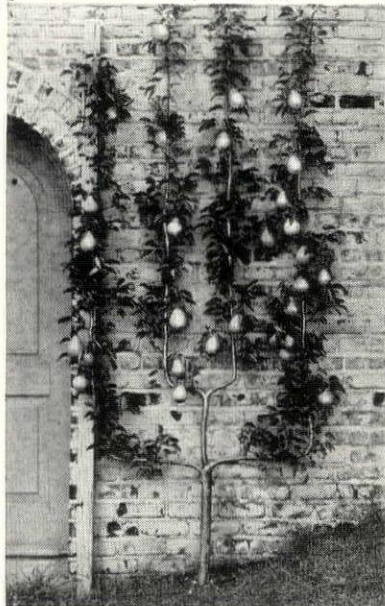
We have available a limited supply of four-armed Palmette verrier (illustrated above) apple and pear trees. This is one of the most popular styles, with four erect arms. These trees are sturdy and strong. *Introductory price:* Five to six feet high \$8; Six to eight feet high \$10.; express collect. Full cultural directions accompany each shipment.

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Specialist in Dwarf Trained Espalier Fruit Trees
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(Below) September, 1935



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Timely TIPS FOR GARDENERS

WHEN you see beautiful flowers in garden catalogs—the very kind you hope to grow—remember that the best seeds and plants, even with plenty of fertilizer and long arduous hours devoted to their care, cannot be expected to produce lovely blooms unless the soil is properly conditioned. The propagation of seeds and the successful growth of any plant or shrub, depend largely on what goes on in the soil—whether there's sufficient food, water, and air to nourish and develop a healthy root system.

Soil conditioning is unquestionably the most important factor in successful gardening and P.I.C. Emblem-Protected Peat Moss—"the Mother of Humus"—is the acknowledged perfect soil conditioner. It readily makes humus—absorbs and holds water-soluble fertilizers for use of plants—maintains moisture constancy—aerates the soil and prevents baking—breaks up hard clay soils and gives body to sandy soils. Used as a mulch, it also reduces weeding and cultivating labor.

For best results buy your Emblem-Protected Peat Moss early—at least six weeks before you plan to use it. Spread it out over the ground. Let the moisture get into it—use a hose if necessary—



then dig and mix it well into the soil and plant your seeds, perennials, shrubs, or bulbs.

Be sure to mix Peat Moss with loam and sand for your seed boxes and cold frames. This increases the percentage of seed germination and enables you to avoid transplanting losses later on. Always mix Peat Moss with the soil before you plant anything. This provides the natural atmosphere needed for the development of vigorous root systems.

If you are going to make a new lawn or renovate an old one, be sure to dig Emblem-Protected Peat Moss into the soil. Its remarkable ability to store moisture for long periods will keep your lawn fresh and green—even during summer's hottest spells. To make a satisfactory, all-around earth for rock gardens—mix your soil thoroughly with Peat Moss. This will give you the needed moisture and porosity.

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PLANTS NEED FOOD, ROOM, CULTIVATION

(CONTINUED FROM PAGE 125)

izing the soil to such an extent that it formed a dust mulch, which, like any other mulch of straw or peat moss, helped to retain moisture in the soil, and to some extent prevented it from rapidly evaporating out of the soil and off into the air. The matter of weed control was considered more or less secondary.

Since the subject of the advisability of thorough cultivation was questioned several years ago, the writer has been interested in the subject, and now, after considerable research work with both the many State Departments and Departments of Agriculture, plus constant observation of cultivated crops, he has found many varied so-called "official opinions" and has come to the following conclusion: That there is no general experimental evidence to prove that cultivation of most garden crops, flowers, shrubs and even trees, if properly done, is not of more or less direct benefit to the plants.

In the Middle Atlantic States, as well as the New England and Middle Western States, where most of the soil is at least partly of a clay nature, after plowing the soil, if it is not broken up regularly, it is inclined to compact and bake very hard on the surface. This type of soil will become so compact in the hot dry weather that it is very difficult even to push a stick into it, and it requires some effort to break it up in any manner.

WATER PENETRATION

There are some well-established facts known about penetration of water in the soil. In a cultivated field of Corn, where the crop has been cultivated between the rows at regular intervals, a good soaking rain was found to penetrate to a depth of 18"; while in a field of Alfalfa, which of course cannot be cultivated, rain penetrated only to a depth of 5". Certainly 18" of water in the soil are of more value to the crop than 5". Of course, Alfalfa is one of the types of crop which cannot be cultivated, like many others, such as Rye, Oats, a great deal of the so-called "forage" crops, and many of the different legumes.

Frequently, during the summer

months, we get very heavy rains. In the flat prairie states very little water is lost during these rains, even though the soil is not broken up or cultivated, as the ground is so level that the water must remain more or less where it falls; while in the New England States, New York, Pennsylvania, part of New Jersey, the hilly sections of the South, and including the Rocky Mountain area, the topography of the ground is entirely different, and in many cases hilly and mountainous. Therefore, since in most cases the soil in these sections is of a clay nature, it bakes very hard if it is not frequently cultivated, and a hard rain runs off its surface as it would off the surface of a rock or a board, and, at best, only penetrates through for a few inches, even in a long hard rain.

RUN-OFF RAINS

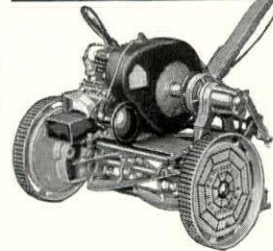
Most of the water, after rain, will be found in the lowlands, which are bound to get more than their share. A great part of it eventually finds its way to the brooks and rivers, and is lost as far as the crops are concerned. These rains are sometimes referred to by the farmer as "run-offs." Also, these fast moving waters over the surface are responsible for considerable soil erosion. If the soil is kept well cultivated and fluffy, a great deal of the normal rain water is caught and soaks into the soft soil, much the same as a blotter absorbs ink. Of course, cultivated soil is subject to erosion, but it will absorb a great quantity of water before it reaches the saturation point.

After a rain, if the soil is cultivated after it has had a chance to dry out a little on the surface, a great deal of this moisture can be retained in the earth to be used by the crop roots.

Everyone is familiar with the way that baked soil, after it becomes very hard, cracks open to such an extent that it is sometimes possible to push the fingers into the cracks for several inches. It is known that a great deal of moisture escapes from these cracks off into the air.

Another fact, experimentally established, is that the perfect soil is physically constructed, about as follows: 40

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18" cut

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PLANTS NEED FOOD, ROOM, CULTIVATION

per cent rock particles; 25 per cent air; 25 per cent moisture; 10 per cent organic matter (plus, of course, a certain amount of bacteria). When soil becomes compact and hardened by lack of cultivation, it lacks the necessary air, as the soil particles have fallen so closely together and have become so compact that it cannot possibly contain a sufficient amount of air.

Stirring up or cultivating the soil is known to aerate it. Most people are not aware that many fine golf greens and lawns are dust mulched, which of course, is equivalent to cultivation, as it would be quite impossible to cultivate a golf green without ruining it. Therefore, screened soil and fertilizer are mixed together, spread over the surface and rubbed in around the plant roots with a coconat or the back of a wooden rake. This treatment has almost the effect of a thorough soaking and is believed to check evaporation and feed the plant roots.

Cultivation can, of course, be overdone, and many plants do not need it, such as the Laurel, Rhododendron, Azaleas and many others of that type which live with the roots near the surface in the leaf mold, and in the shade of other plants. This group is definitely affected or injured by cultivation, as it tears their tiny roots out of the soil, since they are known to be surface feeders; while many others are of the type that push their roots deeply into the soil and their roots are not injured by light cultivation.

FERTILITY AND CULTIVATION

If soil is rich in organic matter, which, of course, is in most cases more or less fibrous and spongy in its nature since it is usually in the form of stable manure, straw, peat moss, or decaying animal matter, it will need less cultivation because of the fact that these spongy living organisms help absorb and retain moisture in the soil.

It is also known that rich fertile soil needs less water to make its plant food elements available than a poor soil. Certain types of soil have great ability in catching and retaining moisture; while there are others, apparently of the same type on the surface, through which water is known to pass very rapidly, due to the sub-soil being of a

sandy or gravelly nature. The water so passing through this is soon lost through subterranean channels. Clay sub-soil is known to hold and retain a goodly portion of the water, but in either type organic matter in the soil assists considerably in holding this moisture.

The gardener cannot control the amount of rainfall or the time of its coming. Therefore he must manage his soil more or less as a reservoir in which to store a maximum amount of water at whatever time it falls, in order that it may be used directly by the plants later on.

REMEMBER THE ROOTS

Deep cultivation, of course, is sometimes known to be dangerous, as it pulls out and cuts many of the fine fibrous roots which are feeding near the surface. Of course as the season advances, cultivation should be less frequent and in no event should it be done too deeply. Generally speaking, if cultivation is practiced to the extent that it disturbs and destroys the weeds, it is usually sufficient for the plant. It is quite generally known that deep cultivation is of very little value, and the lighter it can be done, the better; that is, by merely scratching and breaking up the surface.

There are, of course, several objections to late cultivation. It should usually be discontinued about the middle of August. If soil is kept cultivated right up until cold weather, the frost penetrates more easily and the soil freezes to a great depth. It is known that soil cultivation helps to liberate and make more available the plant food in the soil.

Another thing in favor of cultivation is that it is known that the temperature of the soil in the hot summer months is several degrees cooler 3" or 4" under the surface in cultivated ground, as compared with a hard baked surface. This of course means that it is not drying out as rapidly. The root of the Corn plant is known to be just under the surface of the soil, while those of the Potato and most of the bulbs are quite deep. Consequently, to a considerable extent, the kind of plant that is being grown determines the degree of cultivation that will do it the most good.

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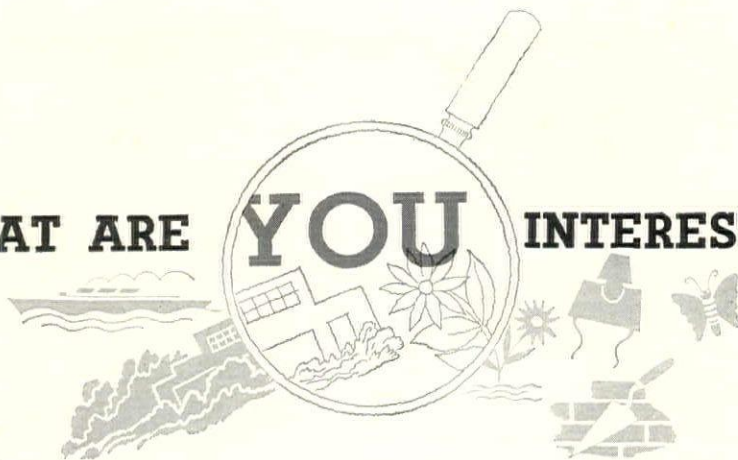
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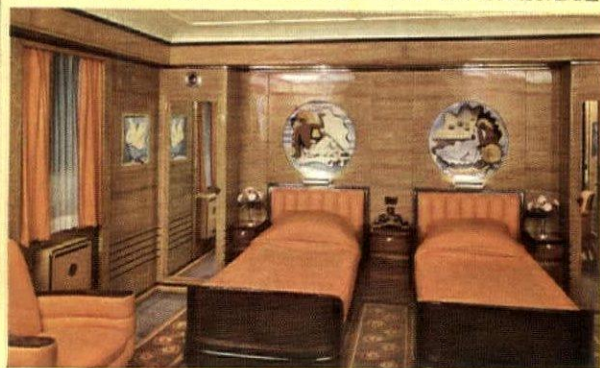
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